

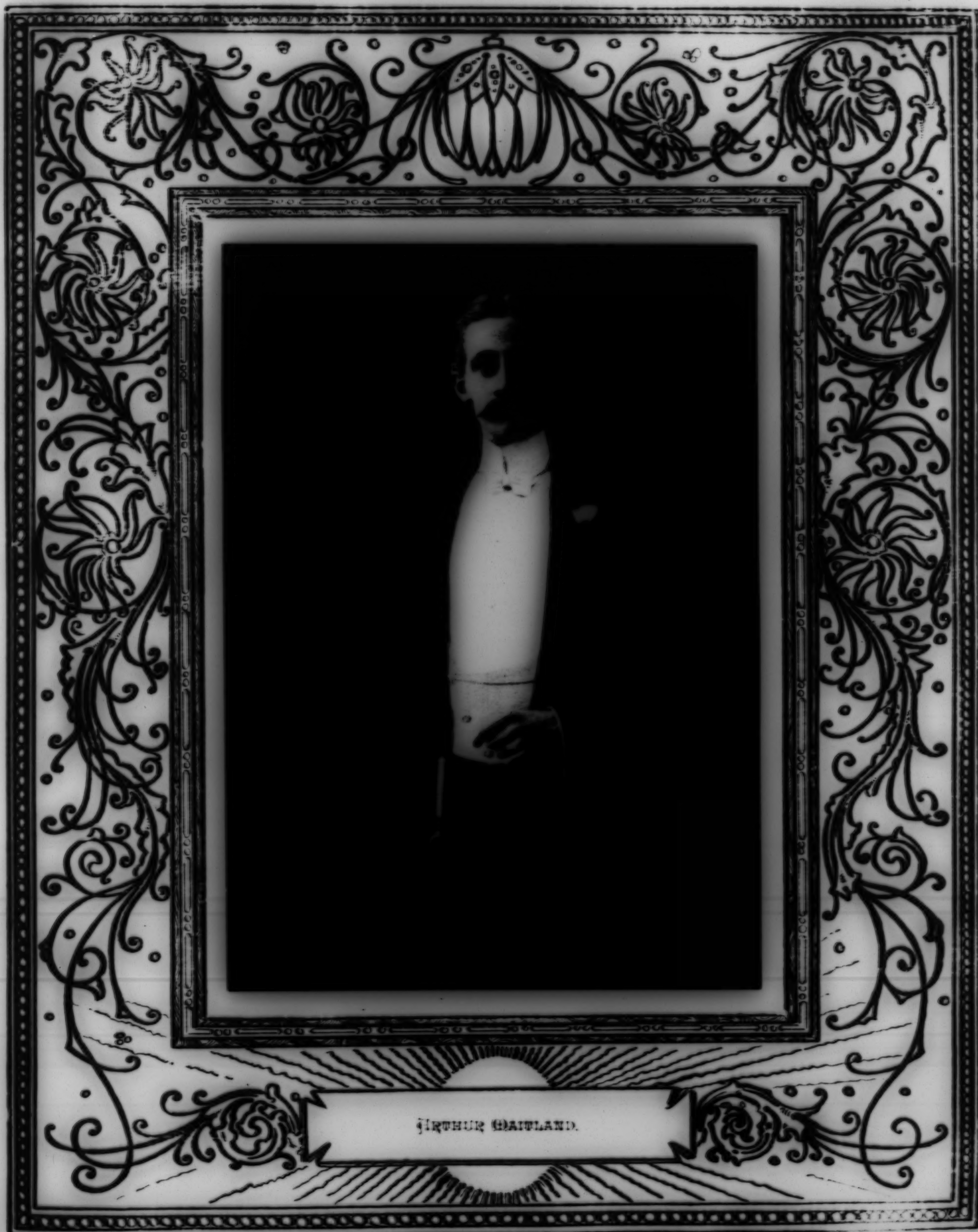
TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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PRICE TEN CENTS.



THE MATINEE GIRL.



Every one will be delighted to know that Isabel Irving will have the part of Jocelyn Leigh in the dramatization of *To Have and to Hold*.

This actress has been condemned to the imunities of French farce for so long that she have lost all sight of her actual capabilities.

When she played in *The Tyranny of Tears* she had a leading part, of course, but it was such a tiresome role that Ida Conquest, as the Secretary, won all the sympathy of the audience.

But the whining, nagging, inconsiderate, silly wife was a wonderfully real and wonderfully well acted part. Miss Irving's voice runs away at times and gets on a dead upper register, a sort of minor monotone, that detracts from the pleasure of viewing her work, but she is one of the best of our actresses, intelligent, conscientious, and a student, and she deserves to have a show.

Above all, she has a delightfully sweet, wholesome personality that made her simply impossible in the parts of skittish French ladies, especially after they had been expurgated and rendered dismal and spineless.

The book "*To Have and to Hold*," with its melodramatic Indians, its blood and thunder situations, and its style of English, is one of the deliciously humorous impossibilities that are delightful to read on a raw day when the fire is blazing high and one hasn't to go out.

It curls the blood comfortably and makes you glad that you live in another century. But the part of Jocelyn is one of those that offers unlimited opportunities to an actress. The character is one of those proudly noble, blue-blooded girls that Viola Allen does so well. It is cleverly drawn, too, and the humor in it is deliciously fine.

It seems to me that Miss Irving will have a great chance in this, and now we may hope to see Fritz Williams in something legitimate and worth his while.

These two young persons seemed fated to be cast in the diluted wickedness of cut and dried absurdities that are conspicuous only for their absolute lack of one ounce of humanity.

Like puppets, the different members of the cast jump on and off the stage, and hold hands and bow and go through motions, but a good *Punch and Judy* show has more in it in a minute than a cycle of these adaptations.

Clara Bloodgood's personal success in *The Climbers* was one of the pleasantest of surprises to the numerous friends who know how earnestly she strives in her profession and how genuinely she worked in this particular role.

There are a lot of young women like Miss Bloodgood upon the stage to-day, who make very little fuss and keep out of the stage departments of the newspapers, who are unstaged in their manners and conversation, and therefore immensely refreshing.

Bessie Tyree is another little lady who has a Southern accent that is genuine, manners that are simple, and a way of dressing that is distinguished by a charm of personality.

Cecilia Loftus is another nice girl when she keeps free of her press agents, who insist on dropping her off docks and destroying her health and engaging her to people without a moment's notice.

There are dozens of other of the younger actresses absolutely new in their way of regarding the stage and its work.

Vanity has never driven them there, for none of them is beautiful beyond the beauty that intelligence and refinement give to their possessors, but they manage to leave the tricks of the stage behind them when they take off the make-up.

Sometimes it is pleasant to dream of a time when the women of the stage will get all their due, not only for intelligence and brilliant achievement, but for the real worth and absence of superficiality that mark the characters of many of the women of various companies that are known only to the public by their talents.

But their charities of judgment and of speech as well as of purse would make most of them shining lights in comparison to many of the women in other walks of life, whose horrible lack of mercy in their summing up and sentencing of their sisters and brothers is only skin to the cruelty of the old-fashioned Indians.

"Judge not that ye be not judged" should be written in letters of gold somewhere in the cars, on the fences, and the elevated stations. Perhaps in that kindergarten fashion we might learn charity and cease to condemn others from our own individual standpoint.

We—warm, fed, educated, perhaps blessed with some gift or talent or ambition or love that fills our lives—dare to lift up our weak, small, snuffy voices because some poor disheartened, lonely wretch of a man or a woman sins.

But the stage, if it had no other virtue, teaches its people to forbear in their expression of opinions. There are no Pharisees in the ranks. The women of the stage are, above all, broad minded, kindly hearted and handed, as well as intelligent and companionable.

The Reverend Father Ducey said a week ago in his address to the Actors' Church All-

most that the women of the stage would be awarded their deserved position before any length of time—that they must be.

And whenever the Matinee Girl meets one of the profession striving earnestly and honestly toward success, and exemplifying it in her conversation and manner and life, she takes off her hat to her, for one woman like this can do more than can be estimated to bring the term "actress" out of the place that it still occupies in the estimation of the hayseed population.

A clever woman of the stage once said: "I don't think it matters so much what ignorant people think, do you? They don't count, anyhow. It is what people are that counts—not what others think of them."

Which is a brave and philosophical statement. But the women of the stage have a prejudice to overcome. And while it exists, in the mind of the ignorant or the wise, it is the right thing to help to sweep it off the face of the earth.

The new century holds more promise for the stage and its people than for any other profession under the sun.

The stage will be one of the great moral, educative, and religious forces of the world within the next fifty years.

There was consternation in many camps last week when a Chicago horse doctor made an address to a college faculty and declared that blondness was disease.

Within the year, he said, "there will not be another blonde left. Those who have bleached hair will strive to unbleach it, and those with naturally fair tresses will dye them."

This Chicago prophet must have had some spite against the entire race of blondes, for he went on to compare them to sorrel horses and explained that the only reason their eyes were blue was that their prehistoric ancestors were microby.

Blondes will not scare much at the learned veterinary's predictions. While the fashion in blondes has gone out considerably, especially on the stage, those that are left are remarkably healthy, husky specimens.

But time was when every stage heroine had to have blonde hair or else wear a wig. Amateur leading ladies used to scarp among themselves as to which should have the golden haired make-up, for undoubtedly blonde hair lights up well in the calcium glare.

But the growth of the army of gold-tipped chorus girls was too great, and now, if you will notice, there are all shades but the real peroxide golden. It is old fashioned.

Robert Lorraine, the tall English actor, principally distinguished for having married our once American but now very, very English Julie Opp, is the pet of the English Matinee Girls, but it is doubtful if he will gain that sort of vogue here.

Old-time English actors, such as Tearle and Bellew, used to charm their afternoon audiences, but the specimens they have been sending over of late suggest nothing but tea and muffins. The Southern-Hackett-Richman Syndicate still controls the caramel fed affections of the younger feminine population.

Martin Harvey and Gerald Du Maurier are the two possible rivals that might create a sensation. Harvey has the look of a reckless man in his eyes.

That is to say, he doesn't suggest tea and muffins, but rather Scotch and soda. Du Maurier is more like the Duke of Manchester in his ways—that is, the Duke's old ways.

He meets a girl twice and then the engagement is announced. Congratulations pour in, and the pictures are published in the papers and then—all bets are off.

But I must give over when it comes to writing about these English matters, for they have a paper over there called the *Felican* (lovely name, isn't it?), which goes for me most bitterly every time I dare to speak of them.

Some time ago, in my simple little Japanese way, I wrote of "the fastness of St. John's Wood." Of course, it was a little joke of mine—just as though the wood were a forest and all that.

"Ha—ha!" said the *Felican*, sneeringly. "better say the fastness of St. John's Wood!" Droll, wasn't it now?

THE MATINEE GIRL.

DEATH OF EDWARD C. STANTON.

Edmund Constant Stanton, who at one time was a power in opera management in this country, died at Bournemouth, England, on Jan. 20, at the age of forty-six. Mr. Stanton was born at Stonington, Conn., and after finishing his college course came to New York to practice law. In 1884 he was appointed secretary and managing director of the Metropolitan Opera House, and held that post until 1890. During this period he made frequent visits to Europe to engage famous singers, and it was largely due to his efforts that German opera was established on the American stage. After Abbey, Schoffel and Grau changed the policy of the Metropolitan back to Italian opera Mr. Stanton remained there for one season as the representative of the stockholders. In 1891 he resigned that position to become secretary of the New York Life Insurance Company. Afterward he was for short periods secretary of the American Conservatory of Music, manager of the Grand Opera House, and treasurer of Madison Square Garden. Mr. Stanton went to London several years ago to fill a position in the business department of the *Pall Mall Gazette*. He was in ill health at the time, and was soon obliged to retire from active life. His last years were spent in seeking health at various resorts in England and on the Continent. He was declared a bankrupt in 1897.

QUES.

even Davis has written a new melodrama, *The Gathering Storm*; a new play, *The Lucky Stroke*, in which Joe Welch will star next season, and a dramatization of Harold McGrath's story, "*A Puppet Crown*."

Clay Clement has written a new comedy, *Upon My Honor*, that he means to produce in Chicago in the Spring.

Gladys Bond of the *Florodora* chorus, underwent an operation for appendicitis at St. Mark's Hospital in this city last week.

Eddie Wilton was one of last week's grip victims and her part in *A Royal Family* was played by Ethel Sanford.

Steve Brodie is said to be dying of consumption at San Antonio, Tex.

Emmanuel Friend, the well-known New York lawyer, is reported to have written a comic opera for early production.

Thomas Evans has closed his season with Miss Fanny.

Ruth White, who has been playing Ruth in *The Burgomaster* at the Manhattan, was seen last week as Willie Van Astorhill, in the same comedy.

W. J. Ferguson succeeded Willie Edouin in *Florodora* at the Casino last week.

A CAVALIER OF FRANCE DRAWS NEAR.

The Shipman Brothers' company, presenting Espy Williams' romantic play, *A Cavalier of France*, originally acted by Louis James, was played at the Lyric Theatre, Hoboken, last week. It is to be regretted that such a capital play, so excellently acted, should not be seen this season in New York. Louis James came with it once to Harlem, but real Manhattanites have never had a chance to see it, unless they went out of the beaten path and took to the woods or eke the ferry.

There is no need to comment upon a play so thoroughly reviewed long ago, but it is pertinent to compliment the excellent production of the Messrs. Shipman and the work of their company. Through its correspondence columns *The Mignon* has kept its readers informed of the Shipman enterprises and their uncommon successes in Canada and later in this country, but not until last week had one of their companies come within hailing distance of the metropolis. *A Cavalier of France* is put on in admirable fashion by the Shipmans, and the company is worthy of especial praise.

Joseph De Grasse in the lead was a finely spirited, graceful, effective hero, realizing perfectly the romantic cavalier and almost continually suggesting E. H. Sothern in his best romantic acting. Blanche Crozier was a completely charming heroine, playing with keen intelligence, sweet womanliness and fine skill. Her work was strong always in dignity simplicity, naturalness and fine dramatic power. Lawrence Court gave an admirable performance as Henry III of France, and Albert Reed offered a splendid picture of the hero's treacherous valet. These performances were all notable and other parts were well acted by John Rose, Ferd. Hight, John Prince, Thomas McKaye, Lillian Paige and Ida May Parks.

THE PARISH PRIEST GETS A LETTER.

A letter arrived at the New York Post office a few days ago, addressed as follows: "The Parish Priest, Bowery, New York."

The custodians of the mail promptly forwarded it to Daniel Sully. Mr. Sully read it and immediately forwarded it to a real parish priest, whose church is near the Bowery.

The letter was written by a distracted woman in Belfast, Ireland, named Mrs. Bridget McAuley, and it appealed to the priest to try to find some tidings of her husband, John McAuley, who was last heard of when he stopped at a hotel on the Bowery.

As Mr. Sully is not engaged in missionary work off the stage, he placed the letter in the proper hands, and poor Mrs. McAuley, who has several children to support, may obtain some information concerning her missing spouse.

ROCKWOOD'S FAMOUS PHOTOGRAPHS: Three Dollars per Dozen; Eighteen Dollars for One Hundred. Broadway, 46th St., 4.

AN INTERESTING EXPERIMENT.

Wallace Munro and Percy Sage, managers of *The Prisoner of Zenda* and the *Rupert of Hentzau* companies, tried a theatrical experiment in Omaha recently that proved most interesting, and was so successful that it will change their plans for next season materially. On the nights of Jan. 11 and 12 they presented *The Prisoner of Zenda* at Boyd's Theatre, and on the two nights following they presented, at the same playhouse, with their other company, headed by Howard Gould, the sequel, *Rupert of Hentzau*. It is said that never before in the history of the stage had a play and its sequel been acted by two distinct companies, the one immediately following the other. The public took kindly to the innovation, and the audiences at the four performances were so unusually large that the managers have decided to carry out the idea continuously next season. Each of their companies will present the two plays alternately. Mr. Gould, at the head of one company, will be sent to the Pacific Coast for an autumn tour, and about the middle of the season will be brought to New York in a new play.

ARTHUR MAITLAND.

Arthur Maitland began at the bottom of the ladder as an extra with Henry Miller in *Hearts-ease* and was transferred to the original cast of *Never Again* to play several small bits. The next following season he joined the Murray Hill stock company with McKee Rankin to play small parts.

When Mr. Rankin organized a special cast of East Lynne he was engaged as stage-manager and under Rankin learned all the rudiments of the work. Then Mr. Maitland met Wilton Lackaye, who, upon beginning a starring tour in *Charles O'Malley*, engaged him to play the leading juvenile, with charge of the production. For the season of '98-'99 he signed with Robert Mantell for leading juveniles, and when Mr. Lackaye opened again in the latter part of the year, left Mr. Mantell to join him.

Last season he was with Mrs. Fiske in *Becky Sharp*, and last Summer played leading business with the Frederick Bond stock company at Albany, N. Y., and through his work there secured his present important role in *The Christian*.

CECIL RALEIGH'S NEW MELODRAMA.

Cecil Raleigh has completed the melodrama that he has been writing on an order from Jacob Litt. It is called *The Queen of Society*, and is in line with other Raleigh melodramas in largeness of scenic and mechanical detail. Mr. Litt proudly will not produce the play until next season, when it will be presented with a superior cast and elaborate mounting. An English production of *The Queen of Society* will be made this coming Spring, with Mrs. Raleigh in the title role.



HENRY E. DIXEY

As Peter Stupersgut in *The Burgomaster*.

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OPEN TIME.

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Columbia Theatre

OPEN TIME—February 2, 3, 4, 5, 6, 7, 8, 9, 10, 11 and week of 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st. Address **ALFRED MAYO,** 1123 Broadway, N. Y. City.

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VARIETY.

A WISE GUEL: Providence, R. I., Jan. 28-Feb. 2.
AMERICAN BIRLESCQUERS: H. C. Bryant, mgr.; New York city Jan. 28-Feb. 2.
BIRD SINGING (Mus. J. Leach): Brooklyn, N. Y., Jan. 28-Feb. 2, Jersey City, N. J., 4-9.
BOHEMIAN BIRLESCQUERS: Columbus, O., Jan. 28-Feb. 2.
BOWMAN BIRLESCQUERS: Ed. F. Rusho; New York city Jan. 28-Feb. 2.
BOWLEY BIRLESCQUERS: Milwaukee, Wis., Jan. 28-Feb. 2.
BROADWAY BIRLESCQUERS: Buffalo, N. Y., Jan. 28-Feb. 2.
CARTER DE HAVEN VAUDEVILLE: Apawana, Ia., Jan. 28-30, Marion 31-Feb. 2.
CITY CLE (Mingos): Boston, Mass., Jan. 28-Feb. 2.
CITY SMOCKS: Phil. Sheridan, mgr.; Lynn, Mass., Jan. 28-Feb. 2.
CROOKTOWN: Geo. Lee Moss, mgr.; Morrison, Ill., Jan. 29, Millville 30, Mt. Morris 31.
CRAIGER JACKS: Edw. Manchester; Jersey City 28-31, Jan. 29-Feb. 2, Brandon, N. Y., 4-9.
DAINTY PARADE of H. Barnes; Grand Rapids, Mich., Jan. 28-Feb. 2.
DAVEY, SAM: Brooklyn, N. Y., Jan. 28-Feb. 2, Buffalo 4-9.
DEAN KIRKPAZAGAN: Washington, D. C., Jan. 28-Feb. 2, Philadelphia, Pa., 4-9, New York city 11-16.
EMPIRE VAUDEVILLIANS: Washington, D. C., Jan. 28-Feb. 2, Baltimore, Md., 4-9.
EUROPEAN SENSATION: Washington, D. C., Jan. 28-Feb. 2.
GAY BUTTERFLIES: Indianapolis, Ind., Jan. 31-Feb. 2.
GAY M. SQUERADERS: Fred J. Huber, mgr.; Baltimore, Md., Jan. 28-Feb. 2, Washington, D. C., 4-8.
HIGH ROLLERS (A. H. Woodhull, mgr.): Brooklyn, N. Y., Jan. 28-Feb. 2.
HOLKING IRIS-CROCODS: Cincinnati, O., Jan. 28-Feb. 2.
IMPERIAL BIRLESCQUERS: Cincinnati, O., Jan. 28-Feb. 2.
JACK MATHENS: Philadelphia, Pa., Jan. 28-Feb. 2.
JACK, SAM T.: Providence, R. I., Jan. 28-Feb. 2.
KINGS AND QUEENS: New Britain, Conn., Feb. 1-14.
LAD KARDOCKERS: St. Louis, Mo., Jan. 28-Feb. 2.
LAWLETTE SHOW: Richmond, Va., Jan. 28-Feb. 2.
LITTLE DAVEY BIRLESCQUERS: New Orleans, La., Jan. 28-Feb. 2.
LONDON BELLES (Rose Sydel): Philadelphia, Pa., Jan. 28-Feb. 2.
MAJESTIC BIRLESCQUERS: Edwin Ross; Louisville, Ky., Jan. 28-Feb. 2, Indianapolis, Ind., 4-9, Chicago, Ill., 11-16.
MERRY MADAMS: New York city Jan. 28-Feb. 2, Springfield 4-9.
MERRY MADAMS (Gibson): Newark, N. J., Jan. 28-Feb. 2, Jersey city 4-9, Baltimore, Md., 11-16.
NEW YORK GUEL: Cleveland, O., Jan. 28-Feb. 2.
NEW YORK STARS: Gus Hill, mgr.; Philadelphia, Pa., Jan. 28-Feb. 2, Baltimore, Md., 4-9, Washington, D. C., 11-16.
OPTICAL BIRLESCQUERS: W. R. Watson, mgr.; Philadelphia, Pa., Jan. 28-Feb. 2, Washington, D. C., 4-9, New York city 11-16.
OPTICAL BIRLESCQUERS: Edw. Wooley, mgr.; Chicago, Pa., Jan. 28-29, Stratford 30, 31.
OPTIMIST SHOW: Memphis, Tenn., Jan. 28-30.
PAMISIAN WIDOWS: New York city Jan. 28-Feb. 2.
REELLY AND WOODS: Milwaukee, Wis., Jan. 28-Feb. 2.
RICK AND BARTON'S BIG GATITY: Chicago, Ill., Jan. 28-Feb. 2, Kansas City, Mo., 4-9.
ROSE HILL POLLY: J. Herbert Mack, mgr.; Hartford, Conn., Jan. 28-Feb. 2, New York city 4-9.
ROYAL BIRLESCQUERS: Paterson, N. J., Jan. 28-Feb. 2.

3 A **REUNAWAY GEL** (Wm. Park, mngs.) Putnam
 Conn., Jan. 29. New Haven, 30. Albany, N. Y., Feb.
 2. Troy, 4. Amsterdam, 5. Utica, 6.
 7 **ALICE IN WONDERLAND** (John F. Bragg, mngs.)
 Springfield, Ill., Feb. 8, 9.
 8 **THE FLYING DUTCHMAN** (H. S. Aschold,
 Nolan, mngs.) T. Parkana, Tex. Jan. 29. Hot Springs,
 Ark., 30. Little Rock, 31. Ft. Smith Feb. 1. Carthage,
 Mo., 2. Joplin, 3, 4. Webb City, 5, 6. Scott, 6. New
 York, 7. Butler, 8. Erie, 9. Pittsburgh, 10. Kalamazoo,
 11. Charlotte, 12. Lawrence, 13. Ottawa, 14. Topeka, 15. Ft.
 16 **BOSTON LEAF OPERA**: Salt Lake, Jan. 28-Feb.
 2. Bendville, Col., 4. Florence, 5. Pueblo, 6. Colorado
 Springs, 7.ripple Creek, 8, 9. Denver, 11-17.
 18 **BOSTONIANS, THE**: New Orleans, La., Jan. 2.
 Feb. 2.
 19 **CASTLE SQUARE**: Chicago, Ill. Sept. 17-Indefinite.
 20 **CASTLE SQUARE** (No. 2): St. Louis, Mo., Nov. 19.
 21 **COLUMBIA COMIC OPERA** (Chas. S. Holmes, mngs.)
 Charleston, W. Va., Jan. 29-Feb. 2.
 22 **DANIEL FRANK** (Kirkie La Shelle, mngs.): New
 York, Jan. 29. Springfield, 31. Little Rock,
 Ark., Feb. 1. Hot Springs, 2. Ft. Worth, Tex., 3.
 Dallas, 5. Austin, 6. San Antonio, 7. Houston, 8.
 New Orleans, La., 11-16.
 23 **THE FLYING DUTCHMAN**: Newark, N. J., Feb.
 28-Feb. 2.

FAWLOW AND WILSON'S, Escambia, Ala., Jan. 29, Jackson, Tenn., Feb. 1.

FELDER, H. H. HAYES AND WESTON'S, WILL E. C. HAYES, mgr.; Gardiner, Mass., Jan. 29, Orange St. Athol, Feb. 1, Waver. Feb. 1, Palmer, 2, Rockville, Conn. 4, 1, Bristol, 3, Winsted, 6, 2, Framington, 12, Springfield, 10, Canton, 11, 1, Hudson, 12, Saugus, 13, 12, Ellinbrook, 34, Poughkeepsie, 15, 16.

DIAMOND BEES, C. C. F. F. mgr.; Ogdensburg, N. Y., Jan. 29.

FELLS, M. G. F. (Foster); Dan O'Connell, mgr.; K. Waver. Feb. 1, Jan. 28-30, Tintonia, 31, Kismet, Feb. 1, Orlando, 2, Sand, 4, 1, De Land, 5, Daytona, 6, Palmetto, 7, St. Augustine, 8, Fernandina, 9.

FELLS, M. G. F. Western, Chas. H. Armington, mgr.; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, Jacksonville, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771,

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Ms. 4, Topeka, Kan., 3, Junction City, 6, Pueblo, Col., 4, Canada Springs, 4, Denver, Ill., 6, 4.
GORTON'S: San Antonio, Tex., Jan. 29, Gonzales, 29, Beaumont Feb. 1, Orange 2, Lake Charles, La., 3, Lafayette 5, New Iberia 6, Houma 9, Thibodaux 19, Biloxi, Miss., 12, Mobile, Ala., 4, Pensacola, Fla., 4.

ASHVILLE STUDENTS: Eastern; Risco and Holland, ngrs.; Albion, Pa. Jan. 29. Reading 30. Lancaster 31. Harrisburg Feb. 1. Columbia 2. Lebanon 4. Pottsville 5. Hazleton 6. Mahanoy 7. Ashland 8. Mt. Carmel 9. Shenandoah 11. Sunbury 12. Lewisburg 13. Lock Haven 14. Tyrone 15. Johnstown 16.

RICHARDS AND PRINGLE'S GEORGIA MINSTRELS (Risco and Holland, ngrs.): Hingham, Mass., Jan. 29. Aberdeen 30. Olympia 31. Seattle Feb. 1. Portland 2. Tacoma 3. Astoria 4. Victoria 13. New Westminster 14. New Wharfedale 15.

June 7. Salt Lake City, U. S. San Francisco, Cal. Jan. 30. San Hill, Oakland 12. San Francisco 13-17.

STRAUS, EDWARD (R. E. Hook, mgr.): Chicago Ill., Jan. 28, 29. St. Louis, Ind. 30. Springfield Ill. 31. St. Louis, Mo. Feb. 1-3. Terre Haute, Ind. 4. Evansville, Ind. 5. Cincinnati 6. Baltimore, Md. 9. Hartford, Conn. 11.

VISITS FROM ANOTHER WORLD (Wm. Heywood, mgr.): Bryan, O., Jan. 29. Kendallville, Ind. 30. Decatur 31. Winchester Feb. 1. New Castle 2. New York 3. Rensselaer 4. Rensselaer 5. Anderson 6. Elwood 7. Alexandria 8.

FAVETTE 16.
RISKO AND HOLLANDS, Philo-Eluff, Ark., Jan. 29.
 The Rock 30, Newport 37, Jonesboro Feb. 1, Poplar
 Bluff Mo., 2, Alton, Ill., 3, St. Charles, Mo., 4,
 Leo 5, Columbia 6, Fayette 7, S-dalla 8, Clinton 9,
 Joplin 10, Springfield 11, Fayetteville Ark., 12, Ft.
 Smith 13, So. M-Aster, 1, T., 14, Shawnee, Ok.,
 15, Joplin City 16.
SIN'S GUS, Montgomery, Ala., Feb. 5, Talladega 7,
 Anniston 8, Athens 11, Hopkinsville, Ky., 13, Madison-
 ville 14, Henderson 15, Princeton 16.
VORLES, Ed. Baker, John W. Vogels, Penna., 6.
 Jan. 29, Dunkirk, Ind. 30, Hartford City 31, Logans-
 port Feb. 1, Elwood 2.
WENT'S (Stanford E. Rinehart), Detroit, Mich., Jan. 28.
 (Received too late for Classification.)
RACELAW MINSTER'S (Will J. Donnelly, mgr.): Gaff
 No. 8, C., Jan. 29, New York 30, Charles 31, Sall-
 ford 5, N. Feb. 1, Greenville 2, Durham 3, Rich-
 mond 4, Henderson 6, Raleigh 7, Goldsboro 8, Wilbur
 9, Tarboro 10, Rocky Mount 11.
ERADAY'S (Theatre Stock): Dover, N. J., Jan.
 28-30, Patterson 29-31, Hackettstown 4-6, Haz-
 ington 7-9, Belvidere 10-12, High Bridge 14-16,
 Pa. 17.
VERLAL ALBOWMAN NOVELTY: Pottsville, Pa.
 Feb. 1-10, Erie 11-12, Pottsville 13-14, Erie 15-16,
 Pa. 17-18.
FOR THE SAKE (Eastern): Foster, Mulder and Gram-
 mer, Chicago, Ill., Jan. 27-Feb. 1.

AVENUE M AND BAILEY STORIES: Atlantic, Australia, Dec. 24, indefinite.
BALLET: H. B. Bingham, mgr.; Harroburg, Pa., Jan. 29; Boston 29, Hodgeville 31, Russellville Feb. 1, Morgantown 2, Smith's Grove 4, Pemberton 5, Dixon 6, Morgantown 7, Marlton 8, Philadelphia 9, H. B. Bingham, mgr.; Paris, Tenn., Feb. 13; Dovering 14, Paducah 15, Hickman 16.
BOSTOCK'S ZOO: Indianapolis, Ind., Dec. 17, indefinite.
BRAKEE CHICAGO MARINE BAND: Central Union Bureau, mgrs.; Davenport, Ia., Jan. 29; Charles City 30, Decatur 31.
CANADIAN JEWELL SINGERS: Grandville, Ont., Jan. 29; Grand Rapids, Mich., Feb. 1.
CARNAVALE: Hypnotist: 1. 4. Hipp, mgr.; Hillsboro, Kan., Jan. 28-30; Canton 31 Feb. 2.
CHRISTINE, MILLIE: New Orleans, La., Dec. 24-25.
FAIRSWORTHS, THE: Hypnotists: Mover Cohen, mgr.; Middletown, Conn., Jan. 28-30; Waterbury 31 Feb. 2; Danbury 4, Bristol 7-9.
FLUTE: H. B. Bingham, mgr.; Andover, N. H., Jan. 28 Feb. 9; Fitchburg, Mass., 4-9.
GLY'S NOVELTY: Gannett, Jr., Jan. 28-30; Monaca 31 Feb. 2.
H. B. BINGHAM: Newbern, N. C., Jan. 30 Feb. 2.
HAYES' COMEDYANS: Baltimore, Md., Jan. 28 Feb. 3; Pittsburgh, Pa., 4-9.
H. E. MCLELLAN SHOW: Richmond, Va., Jan. 28 Feb. 2; Norfolk 4-9.
LINA HOWE WOMAN'S ORCHESTRA: Bridgeport, Conn., Feb. 4-9; New Haven 5-9.
MADAM ANDERSON: N. Y., Jan. 29; Williams town, Mass., 1, 2, 3, N. Y., Feb. 1, Philadelphia 2, Troy 4, Albany 5, Schenectady 6, Syracuse 7, 8, Saratoga 9.
N. A. S. VALE: W. M. Wilkinson, mgr.; New York, Jan. 29; Zanesville 30, Mt. Vernon 31; Youngstown Feb. 1, Mendota 2, 3, New Castle 4, Sharon 5, Warren 6, Canton, O., 7, Akron 8, Mansfield 9.
NIGHT OWLS: Boston, Mass., Jan. 28 Feb. 2; Philadelphia, Pa., 4-9; Washington, D. C., 11-16.
PANTON SISTERS COMEDY: S. Phillips, mgr.; Tex., Jan. 28-30; Escalade 31 Feb. 2; Fayette 1-6.
SAM CANNELL: Hypnotist: Newark, N. Y., Jan. 28 Feb. 2; Lyons 4-9; Schenectady, Pa., 11-16.
SELTZ: J. J. Selz, mgr.; 49, Feb. 28-29; Carey, Pa., 31; Aba Feb. 1, 2.
SHERA: 1169, E. Beaver Falls, Pa., 11-16.
SHIRAZ: M. E. 4-9; Lancaster, Pa., 11-16.
SHIRAZ & EMMET: Philadelphia, Pa., 11-16.

Rocky Mt., 69, Greenville 33-46.
HERIMAN, LION (Thurston and Forman, nigrs):
Houston, Tex., Jan. 29, 30, Shreveport, La., Feb. 1,
Memph., Miss., 2, Baton Rouge, La., 3, Natchez,
W. Va., 4, Winston 5.
KELLAR (Magelahn): Bangor, Me., Jan. 29, Augusta
30, Togus 31, Portland Feb. 1, 2, Haverhill, Mass.,
3, Lawrence 5, Malden 6, Providence, R. I., 7, 9, 10,
Boston, Mass., 11, 12, R. I., 13, New Bedford,
Mass., 14, Taunton 15, Millis 16.
KNOWLES, THE (Glynn-Smith): Ft. Smith, Ark.,
Jan. 28-30, Durandville 31-32, 2, Little Rock 4, 5,
6, 7, 8, 9, Arkansas City 11-13.
MAYNARD, MAY: Louisville, Ind., Jan. 29.
MAXLINE, Euphrosine: Simpson, Ont., Jan. 28, Feb. 2,
Hamilton 3.
PETERSON, J. J.: Buford, R. I., Feb. 5, Johnston,
N. H., 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19,
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TELEGRAPHIC NEWS

CHICAGO.

A Great Variety of Entertainment—News of the Lakeside City—Gossip.

(Special to The Mirror.)

CHICAGO, Jan. 28.

With Miss Bernhardt, M. Coquelin, Mr. Mansueti and Mr. Drew, at prices ranging from 25 cents to 50 cents, and with Ezra Kennell as low as 10 cents, our playgoers are finding no fault. That tariff of 25 for the best seats has hurt the Bernhardt-Coquelin engagement at the Illinois to some extent, but it is likely that there will be no money lost, in spite of the vacant seats. This is the second and final week of the engagement and to-night Cyrano de Bergerac was given. It will be repeated to-morrow and Wednesday evenings and at the Wednesday matinee. One performance of La Tosca will be given Thursday evening, and the rest of the week will be devoted to Camille. Then comes Alice Nielsen in The Fortune Teller and The Singing Girl.

Richard Mansueti began his third week at the Grand Opera House to-night and King Henry V. is still the bill. It is likely that the Shakespeare play will run through next week, after which he will give over his last week to his repertoire. Henrietta Crossman will follow in Mistress Nell.

The annual ladies' dinner of the Forty Club will be held at the Huntington Hotel to-morrow afternoon. Among the club guests who have accepted are John Drew, Frank Moulton, W. N. Griffiths, Joseph E. Whiting, Maude Lillian Berri, Gertrude Quinlan, Grace Reals, Josephine Knapp, John McInnis, Frank Loser and Amy Leslie.

John Drew's own personal popularity, which has always made a record in Chicago, has drawn large audiences to to-morrow, for the dramatization of Richard Carvel itself has not met with a great amount of favor. Mr. Drew has such a good opinion of the Chicago playgoers, in spite of Richard Carvel and the John Drew 5-cent cigar, that they would go to see him for himself alone even if he recited "Curfew Must Not Ring Tonight." Mrs. Carter appears next week in Zaza.

Arthur Byron is doing a dignified limp in Richard Carvel as the result of a poisoned foot, but he still lives in local memory as the only soldier in Arizona who looked like a Remington soldier. All others are imitations.

After a bewildering and successful week of Le Voyage en Suisse at McVicker's, Manager Litt announces the positive farewell of Shenandoah, which opened to a great house last night. Blanche Walsh will follow in More Than Queen. Ed. J. Connelly sends me a "pipe dream" from far-off California in the shape of a Chinese calendar memento from The Belle of New York that is one of the best ever.

The Victoria Amusement company, composed of old Chicagoans, have leased the old Star Theatre, formerly Jacobs, on the North Side, and will reopen the house about Feb. 17 with a stock company. A new play will be given weekly, with vaudeville between the acts, following the successful Hopkins' policy. The house will be called the Victoria.

After a successful week of Cyrano de Bergerac, the Dearborn stock put on Sweet Lavender yesterday.

John Drew gave a luncheon for M. Coquelin at the Auditorium Annex last Thursday.

The Heart of Maryland is the bill this week at the Great Northern and will be followed by Brown's in Town.

Thomas M. Kelly, ahead of a Denman Thompson company, writes me that when he went up to pay his bill in the hotel at Selma, Ala., he was overcharged and he told the clerk he had been given a rate by the proprietor as agent of The Old Homestead. "What is that," asked the clerk: "a sewing machine?" What is fame in small towns, anyway? Kelly missed the local freight and was in town all day.

For Her Sake follows The Great White Diamond at Alhambra this week, and the latter play goes over to the Academy of Music.

McDougal Macbethell has "made good" in the Sardon-vauville sandwich up at Hopkins, and Cleopatra is on for another week. Next week La Tosca will be revived, and Lillian Morrison, who has been ill, will return to the cast.

Keith, Proctor, Kohl and all of the vaudeville magnates were in session here last week, but they were "under cover" and the work of their secret sessions was not given out for publication. They will meet again in New York on March 6. The tuncful opera, The Chimes of Normandy, filled the Studebaker all last week, and to-night the Castle Square company gave The Isle of Champagne. Frank Moulton making a hit in the old Seabrooke part. Next week The Queen's Lace Handkerchief will be revived.

This will be quite a week with us for music. To-night Edouard Strauss and his Vienna Orchestra are at Central Music Hall and will give another concert there to-morrow night; Mrs. Fannie Bloomfield Zeisler, the pianist, will be the soloist at the Auditorium Thomas concert next Friday and Saturday, and Ossip Gabrilowitch will give two piano recitals at Central Music Hall, Thursday and Saturday.

A correspondent from Texas sends me some names for the sonnet album, among them Ella Birdsong (twitterer); Vera Gee (Gosh!); ciala May (Call me early, mother dear); Willie Flowers (from the conservatory); Nellie Monk (from the menagerie); Mary Dove Gregg (from the aviary), and Lady Green (also ran).

The King of the tipium King comes to the Alhambra next week, and Tennessee's Partner is the underline over at the Criterion.

This week's bill at the Bijou is Tennessee's Partner, and the card at the Criterion is The Desert Express.

Next Friday afternoon M. Coquelin will address the students of the University of Chicago in Kent Theatre, on the campus, and on Thursday afternoon Mme. Bernhardt will be given a reception by Mrs. Fernando Jones.

Charles Dickson has been here, also David Ganger, of his company.

Jim Love writes me from Frisco that he has returned from his jaunt to Australia and South Africa, and is preparing for a run over to Vladivostok, Siberia, China and Japan. In the matter of kangaroo jumps James is a wonder.

"BRIEF" HALL.

BOSTON.

The Week's Bills—Benefit for Frank David's Family—News Notes.

(Special to The Mirror.)

BOSTON, Jan. 28.

John Hare's coming to town was the one striking dramatic event of interest to-night, and society was at the Hollis to see The Gay Lord Quex. Mr. Hare had an enthusiastic welcome, and after the great third act Irene Vanbrugh fully shared in the honors with him. Being a good Englishman, Mr. Hare naturally wishes to pay respect to the memory of the queen, and a truth to tell, the house will be closed on the day of the funeral, and that there will be no nothing performance.

The Royal Lyceum are at the Park this week, with Frank Lloyd at the head of the cast of The Merry Tramps. The entertainment made a hit from the start. Possibility was made what the result of the Lyceum's success, such here for the first time in two years.

The Ticket of Leave Man is being by the Castle Square Stock, with some changes. It omitted characters restored. Lillian Langston played May Edwards with a charm that caused Annie Clarke's old time work in the character. John Craig was good as Brerly. Charles Mackey made a capital Hawkshaw, and Kate Ryan, who joined the company for the production, had a rousing welcome as Mrs. Willoughby.

A Female Drummer returns to the Grand Opera House this week, and George Rielsands is one of

the favorites. The title-role is now played by Nellie O'Neill.

N. S. Wood has one week more of his engagement with the stock at the Bowdoin Square, and the change of play brings him in The Walls of New York, which he has already played here with success. Next week, The Queen of Chinatown will be given.

Way Down East still continues to do well at the Tremont, but some one ought to mob the man who wrote this comic advertisement: "Why is the Tremont Theatre the tallest building in Boston? Because there you can see 'Way Down East!'" The play is given with special effectiveness, and Phoebe Davies is as artistic as ever.

Hulton's Superba is in its last week at the Boston, taking one-half of the time that had been booked by the late lamented Savage-Carm Opera Company. The other week will be filled by Sporting Life, which made such a hit at this house last year, when Elita Proctor was headed the cast.

San Toy still keeps on at the Museum. Carolyn Gordon is doing splendidly in Minnie Ashley's place. This is the last fortnight.

Ben Hur is in its seventh week at the Colonial. The Grand has a novelty in Sins of a Night, given for the first time in Boston, with Severin de Deyn and Mildred Hyland leading the cast.

Boston bids fair to have enough Sunday concerts. The Elks opened a series at the Tremont, Maurice Barrymore coming on to be an initial attraction. The Red Cross Bureau is now a regular entertainment at the Boston, and I hear that the Boston Music Hall may enter the Sunday field.

Mildred and the Musketeer is in its last fortnight at the Columbia, and has received new impetus from the coming of Charles J. Ross.

There are indications of the new Nell Gwynne war in Boston. Henrietta Crossman's advent at the Tremont is being already paragonized, but Ada Rehan will be here first, taking the time of Self and Lady, which goes to the Park.

Gertrude Bennett, who made one of the successes of The Choir Invisible, will return to Boston next week to play in Mrs. E. G. Sutherland's At the Barricade for the Woman's Charity Club benefit.

The widow and family of the late Frank David will have a benefit at the Columbia to-morrow afternoon. The performance will begin at noon, and representatives from every house in town have volunteered.

Joseph Griener was in town last week, having just returned from a trip to San Francisco.

Julian Magnus and Channing Pollock were entertained at the dinner of the Newspaper Club at Hotel Muesset last week.

John J. McNally will write a new play for the Rogers Brothers next season, and Ben Teal has been in town to consult with him in regard to it.

Things are booming for the Bank Officers' Theatricals. The financiers had a smoker last week, and glowing things were said of Miss Simplicity. R. A. Barner's new extravaganza, to be played at the Tremont.

Sherman Wade has joined the company at the Columbia.

Coquelin is going to lecture on Don Juan before the Harvard students when he comes here in April. The address will be given in Sander's Theatre.

About sixty personal friends of Roland B. Robbins, treasurer at the Castle Square, gave him a complimentary dinner at the Quincy House last week. Frederick A. McKenzie presided and Lindsay Morrison, one of the favorites of the stock, sang songs and told stories to delight all.

Maudie Banks is at her home at Waltham, where her mother, widow of General N. P. Banks, is seriously ill.

Violet Hollis, of Mildred and the Musketeer, denies that she is going to marry a Baltimore millionaire and go to Europe to study for grand opera.

Mr. and Mrs. R. F. Keith are to sail for Europe early in the Spring, while Mr. Keith goes to London to overlook the plans for a new theatre on Oxford Street.

The Herald ought to be a favorite with the White Rats. This is what it said last week: "The White Rats of America haven't the sound of brotherly love, but the society is credited with being the quintessence of all that's generous and good in the dramatic profession. Get into it as quick as ever you can, stars and stardusts!"

The Irving Place Theatre company from New York came to Boston last week and played Minna Van Barnheim at Sander's Theatre, Cambridge, under auspices of the Deutsche Verein of Harvard.

It made a great success. I wondered what had become of James Jay Brady, but I did not wonder longer after I read this in an exchange last week: "When Advance Agent Brady struck town he was the proud possessor of a high hat, presented to him for selling the most tickets at a church fair. He would be wearing it yet, but an amateur sleight-of-hand performer used it to construct an omelet in, and the hat is now undergoing repairs. I knew he could work a circus, but a church fair was a novelty for him. I thought."

JAY BENTON.

ST. LOUIS.

The Theatrical News—Activity in Music Circles—Player Gossip.

(Special to The Mirror.)

ST. LOUIS, Jan. 28.

Lost River, the Olympic attraction last week, was as weird a melodrama as "Billy" Garen has ever offered his Havlin patrons, and consequently the houses throughout the week were top-heavy. Mary Sanders, William Courtleigh, and "Ang" Anderson had the leading roles and they handled them very well. This evening Self and Lady opened to a big house, as it was a benefit to "Budd" Mantz, the popular treasurer of the Olympic. The company includes E. M. Holland, Fritz Williams, Isabel Irving, Nellie Bither, Arnold Daly, James Kenney, Maggie Holloway, Fisher, Jay Wilson, Marie Derickson, May Lambert, T. R. Edinger, and May Galyer. Rogers Brothers.

Ellie Ellsler did a remarkably poor business at the Century with Barbara Frietche, and there is hardly a question of a doubt but that Manager Short's Olive Street house never had as bad a week since its opening. The play was coldly received. Sunday evening Blanche Walsh presented More than Queen to only a fair house. The production is hardly so elaborate as when presented by Julia Arthur at the Olympic two seasons ago, and the supporting company also falls short. Next Sunday, The Princess Chie.

The one distinct feature of the Olympic week of the Castle Square company at Music Hall was the local debut of Estelle Elsworth, of Boston, who came to St. Louis unheralded and unknown. She stepped upon Music Hall stage on Monday evening last, sang a few bars of the Lucia score, including all the notes just as Donizetti wrote them, and before the act was half over there was a kind of racket sweeping through the place such as only a St. Louis audience can make, once it feels convinced that something quite out of the ordinary is really happening. Miss Elsworth has a high, flexible voice of singular sweetness and carrying power, faultless enunciation, and a truth to pitch. She made the first real hit of the season in Mr. Savage's "opera factory." Miro Belandetta repeated his success of last season as Edgar. Joseph P. Sheehan, who has such a strong following in St. Louis, was rather disappointing as Edgar. William Mortens and Harry Luckstone did well as Henry Ashton. Adelaide Norwood, that wonderfully versatile young woman, and who is certainly one of Mr. Savage's great treasures, while not in sympathy with the part of Lucy, yet did astonishingly well with it. This week Romeo and Juliet, with the following cast: Romeo, Joseph P. Sheehan, Miro Belandetta; Mercutio, W. Paul; Prince, Francis J. Boyle; Capulet, William Mortens; Tybalt, Clinton Elder; Friar, William H. Clarke; Greco, James F. Combs; Benvolio, Herman Davies; Juliet, Adelaide Norwood; Josephine, Stephanie; Stephano, Francis Graham; Gertrude, Rita Harrington. Next week, Patience.

A trip to Chinatown did its usual good business last week at the Grand. Charles P. Morrison, who

is playing Welland Strong in the place of Harry Clifford, who is ill, did exceptionally well. Mabel Montgomery is still playing the widow "with much dash. Specialties were introduced by George Shields, Clayton Kennedy, Will Philbrick, Emile Gardner, and Fleurette. Alex. Spencer, who has been musical director of Uhrig's Cave for many seasons, is filling the same capacity with A Trip to Chinatown. Sunday afternoon The Dairy Farm, which was played at the Olympic last September, came to the Grand for a week. Among the company are MacM. Barnes, Sarah Ward, John Milton, Grace Hopkins, Katherine Carlisle, Theo. Cook, George Lockwood, Charles Carson, Louise Blanchette, Nellie Russell, Hilda Vernon, William R. Walters, Samuel R. Steel, Edward Rice, Harry Dickinson, Tony West, and Blanche Carlyle. A Hot Old Time follows.

King of the tipium Ring was the kind of melodrama that the Havlin patrons crave for, and consequently business was great. This week Manager Garen has Le Voyage en Suisse, that is so old that it seems new. In the cast are W. J. Mason, Bert Young, Harry W. Rich, Edwin H. Carroll, E. F. Nagle, Charles Schrode, Walter Ward, H. D. Haskins, Allene Carter, Blanche Boone, Nellie F. Daly, Bessie Clayton, Bene Hoffmann, Lillian Wilks, Josephine Clairmont, Maud Chappelle, and Edith Chappelle. The Ivy Leaf underlined.

A Distinguished Intruder, a farce built upon the idea of a theosophical transference of identities, was the Imperial offering. Business was not good. A Ride for Life is the attraction this week, with Carrie Ezier, Robert Harvey, Thomas Irwin, Bert Snow, William Sillery, William Lowther, Frederick Melville, Pat McFarland, Nash Hewitt, Ben Mason, Alleen May, Rose Rivera, and Ross Snow in the cast. Next week, Hello, Bill.

The Choral Symphony Society gave an "Artist Concert" at the Odéon Thursday evening before a large and appreciative audience. The soloist was Ernst von Dohnanyi, and he was enthusiastically received. The orchestra played three selections in a finished manner. The next Choral Symphony concert takes place Feb. 7, when The Creation will be sung. The soloists will be Mrs. Mamie Hissen-De Moss, William H. Rieger, Erickson Bushnell, and Charles Calloway. Sunday afternoon at the Odéon, Professor Robyn presented at his popular concert Nevin's dainty "In Arcady," written for mixed quartet and reader, for the first time in St. Louis. Edouard Strauss and his Vienna orchestra will give four concerts at the Odéon Feb. 1-3.

Mrs. Nellie Allen Hessebruch was the soloist of Wells' band concert at the Olympic Theatre Sunday afternoon, where a special arrangement of Godard's "Introduction and Allegro" for the piano, was played with band accompaniment. Among the band's numbers was Berth's "In a Clock Store," in the rendering of which a set of imported English chimes was used.

Teresa Carreno, the eminent pianist, gave a recital at the Odéon this evening to a well filled house.

The Apollo Club will give its second concert of the season at the Odéon Tuesday evening. The soloists will be Gabrielowitch and Hugo Becker.

Earl Miller, who has been assistant treasurer of the Century for several seasons, has resigned his position in order that he may finish his course in electrical engineering. Oliver Lake, the chief usher, has been promoted to the assistant treasury, and Walter Schwenker has been appointed chief usher.

John McDonald, treasurer of the Belmont Garden last Summer, and William Schaeffer, who occupied a similar position at Forest Park Highlands, went to Chicago last week, where they expect to strike something good in the box-office line.

James Jay Brady, formerly manager of the Century, was in town last week.

May Lambert (May Youtree), a St. Louis girl, who has a prominent part in Self and Lady, the Olympic attraction, will spend the week with her sister, Mrs. Gail Youtree Wolff.

Since the Grand Opera House fire in Cincinnati, the local insurance men have been making critical examinations of all the theatres. Mistakes will happen company closed here instead of going on tour through the South. Charles Dickson will go over to Louisville. He left for Chicago the first of the week.

Minnie Sheldon, of the Harry Williams company, spent last week here visiting her sister, Mrs. W. P. Browning. J. A. Norton.

PHILADELPHIA.

Henrietta Crossman's Successful Opening—Other Bills—Girl Ushers at the Park.

(Special to The Mirror.)

PHILADELPHIA, Jan. 28.

Henrietta Crossman's opening in Mistress Nell at the Auditorium to-night was the event of the season. The house was crowded with a brilliant audience. All of our theatregoers had heard of Henrietta Crossman and her triumphant career in New York, and also of the attempts to dishearten her. Her recognition this evening by the celebrities of the quaker City was a worthy tribute and honest recognition to a meritorious artist. Mistress Nell is beautifully staged with a carefully selected company. The engagement is for two weeks only, and from the large advance sales will surpass all previous records. Robert E. Mantel Feb. 11.

The three weeks' engagement of Olga Netherese at the Broad Street Theatre ended Saturday, and is said to have been unprofitable. The programme was constantly changed in the hope of improving business, but to no purpose. William Gillette in Sherlock Holmes opened at this house to-night for three weeks.

Foxy Quiller is filling in the time at the Chestnut Street Theatre preparatory to the opening of Stuart Robson in Oliver Goldsmith Feb. 4. San Toy Feb. 11 for three weeks.

Ada Rehan in Sweet Nell of Old Drury is in her second and last week at the Chestnut Street Opera House. The Burgomaster Feb. 4. E. S. Willard Feb. 11. John Hare Feb. 25.

This is the last week of Andrew Mack in The Rebel at the Walnut. James A. Horne in Sag Harbor next week.

The Durban Shepherd Stock company at the Girard Avenue Theatre are presenting John Arthur Fraser's The Little Minister this week to large business. The entire company is in the east, and the production elaborately staged.

Next week, The Wages of Sin. The Power of the Press is presented by the stock organization of Forepaugh's Theatre in a manner equaling the original presentation. Isabelle Evesson, Florence Roberts, and John J. Farrell have the leading roles. Business large. Next week, La Tosca.

The National Theatre has a good card in An African King. In the company are Dorothy Kent, Olive White, Rodina Ralbridge, J. F. Kelly, Berrett Ashton, W. A. Whitcomb, Thomas McLaner, Laurens Hascall, and James Marcus. Opening large. Lost in the Desert will follow.

Near the Throne, originally produced by the stock company at the Girard Avenue Theatre Oct. 8, is the attraction at the Park Theatre. It is a striking play of the spectacular order. The company is of decided merit, and introduces Lawrence Hanley, Frances Drake, W. J. Thorold, author of the drama; Sydney Macy, Lionel Hogarth, Josephine Deanna, Kathryn Powell, Edna Lyall, and Carolyn Hestis Graves. Sis Hopkins underlined.

At the People's Theatre the bill is Through the Breakers. Next week, The Royal Edipians. Patronage at the Standard is improving. The stock company this week gives a pleasing performance of Uncle Tom's Cabin. Next week, The Black Flag.

Dumont's Minstrels at the Eleventh Street Opera House have a new roving burlesque, titled Teddy Roosevelt, the Bear Hunter. This is the last week of William Henry Rice. Business to capacity.

The Theatrical Mechanics' Association will give their annual benefit on the afternoon of Feb. 15 at the Walnut Street Theatre. Kathryn Browne, of Sporting Life, who was stricken with typhoid fever last month while the company was playing at the Auditorium, and

was taken to the Pennsylvania Hospital, is now convalescent.

Alexander Wurster, of Cleveland, O., has been elected director of the German Theatre, of Philadelphia, and will begin a season of seven months in September, 1901. The contract calls for a company of twenty-two people for stock purposes, and Mr. Wurster will shortly sail for Germany to make engagements. As yet no theatre has been secured. The Arch Street and the Park are under consideration.

Girl ushers are now in attendance at the Park Theatre attired in black gowns and lace caps. The boys imagine they are at quick lunch rooms ordering surpassing coffee and "ham and."

S. FRIENBERGER.

WASHINGTON.

Last Night's Opening—Bellevue Takes Lafayette Square Stock—News Notes.

(Special to The Mirror.)

WASHINGTON, Jan. 28.

May Irwin in Madge Smith, Attorney, opened well at the New National to-night. Miss Irwin was her own jolly self, and Ignacio Martinetti, George A. Bennet, Jacques Kruger, Bert Thayer, Roland Carter, Charles Church, Frank W. Johnston, Joseph M. Sparks, Carrie Radcliffe, Mabel Florence, Sadie Peters, and Anne Woodward aided her in making merriment. Foxy Quiller is the underline.

Peter F. Bailey in Hodge, Podge and Company started off well at the Columbia. Bailey is a hot favorite, and so is Christie McDonald. Frank Bailey, Jennie Hawley, Amy Lester, Clara Wisdom, George Lawrence, Martha Steyne, Edward Garvie, William Broderick, George W. Barnum, and Stephen Males are other members of a capital company. Whitney and Knowles' Quo Vadis will follow.

In Mizoura was capitally done to-night by the Lafayette Square Stock company, with Eugene Edwards as Jim Radburn, John T. Sullivan as Robert Travers, Robert Rogers as Joe Vernon, Walter Craven as Colonel Bollinger, Charles Wynante as Dave, Louise Mackintosh as Mrs. Vernon, Grayer Scott as Elizabeth, Katherine Field as Emily, and Percy Howell as Kate Vernon.

Al. W. Wilson in The Watch on the Rhine is a good drawing attraction at the Academy of Music. He was received with great favor to-night. Assisting Mr. Wilson are such favorite people as Mark Price, Fanny Bloodgood, Francis Whitehouse, Eva Byron, Alfred Hastings, Cora Quintain, and John R. Walker. Next week, Near the Throne.

The Metropolitan English Grand Opera company closed its season here Saturday night.

The future of the Lafayette Stock company is uncertain. Manager Frederick G. Berger has relinquished the management and direction, and Walter Clarke Bellows has assumed the authority. Mr. Berger still retains the management of the Lafayette Square Opera House, and states that he finds the direction of Tim Murphy in A Bachelor's Romance, Frank Keenan and Alden Bass in A Poor Relation, and the coming Spring tour of Sol Smith Russell demand his entire time.

The concert of the Marquis de Souza last Tuesday at the Columbia Theatre was a great pecuniary success. Both the Marquis and Mary Helen Howe, dramatic singer, made remarkable impressions.

Charles A. Shaw, late secretary and treasurer of the Metropolitan English opera company, was the recipient of a handsome silver cigarette case on the close of season, from Philip Brozel, Lloyd Aubingy, William Paul, Homer Lind, Winifred Goff, A. Seppilli, Lempiere Fringle, and Clarence Whitehill. Mr. Shaw probably will become treasurer of the Knickerbocker Theatre, New York.

Manager W. H. Rapley, chairman of the Musical Committee of the inaugural parade, has signed contracts with the United States Marine Band for the concert music, and with Halp Band for the dance music at the inaugural ball. There will also be a vocal chorus of the hundred voices under the direction of Percy S. Foster.

George W. Denham entertained at luncheon at his cottage, at Four Mile Run, Friday afternoon, quite a number of the male principals of the Metropolitan Opera company.

Edouard Strauss' Vienna orchestra will give a return concert at the New National Feb. 8.

Dot Nelson, a Washington actress, has signed with Henry Miller. JOHN T. WADE.

CINCINNATI.

Fire at Grand Shifts Bookings—Lycum also on Fire—John H. Russell's Funeral.

(Special to The Mirror.)

CINCINNATI, Jan. 28.

Because of the destruction of the Grand by fire last Tuesday night, E. H. Sothorn and his company, with scenery borrowed from the Pae, resumed at Music Hall on Tuesday evening, and gave three performances of Hamlet. On each occasion Mr. Sothorn was the recipient of a remarkable demonstration from his audience, who thus expressed their sympathy and their admiration for his coolness.

Mrs. Leslie Carter, who was booked at the Grand this week, will play at the Walnut.

His Excellency the Governor, through the enterprise of Manager Hunt, was put on elaborately by the Pike Stock company yesterday, and won a great success.

Under the Red Robe, which was to have been the week's bill at the Walnut, had two performances yesterday, giving way to night to Mrs. Carter.

Pek's Bad Boy is the current attraction at the Lyceum. Siberia yesterday began a week's engagement at Heuck's.

The Rosenthal Stock company offers The Think as its second week's bill at Robinson's. The fire at the Grand was preceded by a fire at the Lyceum the night before, which did but little damage, though by filling the house with smoke, it made necessary a dismissal of the audience. This, also, was accomplished without the slightest disorder.

The funeral of the late John H. Russell took place from the residence of his sister in this city last Friday. The interment followed at St. Joseph's Cemetery. H. A. SUTTON.

BALTIMORE.

James O'Neill at Ford's—Kernan Buys Theatre in Buffalo—Other Topics.

(Special to The Mirror.)

BALTIMORE, Jan. 28.

Lieber and Company's superb production of Monte Cristo, with James O'Neill in the title role, delighted a large audience at Ford's Grand Opera House this evening. Judging from the advance sale the work will be one of the largest of the season. The work of Mr. O'Neill is as effective as ever, and that of the company thoroughly satisfactory. In the cast are Frederick de Bellevue, Thelma Bergen, Howell Hessel, Robert Patton Gibbs, Warren Conlan, Mark Ellisworth, Selene Johnson, Annie Ward Tiffany, Catherine Curtis, Edgar Forrest, and W. J. Dixon. William Collier in On the Quiet is the underline for next week.

The Lulu Glaser Opera company, presenting Sweet Anne Page, is the attraction at the Acad. of Music. Miss Glaser has always been a great favorite here, and we are glad to welcome her at the head of her own company. E. S. Willard will follow.

Man's Enemy, with Dorothy Rosemore in the principal part, holds the stage of the Holiday Street Theatre. The presenting company is very good, and the play is well mounted. McFadden's Row of Flats will follow.

Manager James L. Kernan, of the Auditorium and Monumental in this city, and of the Lyceum in Washington, has purchased a theatre in Buffalo, N. Y. He will conduct it as a vaudeville house, and operate it under the Empire circuit.

A strong local interest attaches to Catherine Curtis, of the Monte Cristo. She is as charming personally as she is attractive in appearance. HAROLD RUTLEDGE.

Parks, William Wheeler, and Denton Cook.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1890)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREG FISKE,

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

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Professional cards and managers' directory cards, 15 cents an inch line, single insertion; \$1.25 a line for three months.

Reading notices (marked "A" or "B"), 30 cents a line. Charges for inserting portraits furnished on application. "Preferred" positions and black electrotypes subject to extra charge. Space on last page exempt from this condition.

Back page closed on Fridays. Changes in standing advertisements must be in hand by Friday noon. The Mirror Office is open to receive advertisements every Monday until 7 P. M.

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NEW YORK - - - FEBRUARY 2, 1901.

Largest Dramatic Circulation in the World.

TO ADVERTISERS.

Lincoln's Birthday, Feb. 12, will be a legal holiday and THE MIRROR to hear date of Feb. 16 will be published on Monday, Feb. 11, instead of on Tuesday, Feb. 12. Advertisers will please note that advertisements for that number cannot be received later than 10 o'clock A. M. on Saturday, Feb. 9. The first form, which includes the last page, will go to press on Friday morning, Feb. 8.

A ROYAL FRIEND.

SILENCE has appropriately reigned in the theatres of Great Britain and her colonies as a token of respect for the dead Queen, and notes of praise from the profession the world over must join the universal tribute of appreciation to VICTORIA, for this great woman was a friend of the stage and a patron of the drama that not only influenced its better development, but also gave it increase of dignity.

During the years following the bereavement that influenced her longer career, the Queen naturally held aloof from the theatre, as during the last generation of her reign she generally was averse to public appearance, although she participated in all necessary ceremonies. Her reticent spirit was respected, as its causes were understood. Yet the British theatre has flourished under her administration as it never flourished before, and this was due in no small measure to her encouragement of it, witnessed in the family love for and patronage of the play, as well as in her own direct stimulation of its ambitions by royal patronage, and the high esteem in which representative players in England are held, for there the badge of their merit is a passport to any distinguished circle.

One of the most admirable of VICTORIA's many admirable acts was the knighting of IRVING. On its face this gracious performance was a deserved compliment to the foremost stage figure of his time; but it touched something deeper than mere recognition of individual worth, and was highly significant of a liberal ruler in a liberal age. By the magic of this queenly favor traditional obloquy, which theoretically already had been rebuked by the place the theatre had won and the respect inspired by its leading figures, was officially and actually nullified, and the art of the drama at once reached nearer acceptance among the other arts fortified by the privilege that grows from long recognition than the earnest work of the most celebrated and conscientious actors had been able to place it during many generations.

VICTORIA by no means was original among England's rulers in patronage and encouragement of the theatre, for royalty almost always directly or indirectly has been the upholder of the stage and the refuge of its long despised followers. In the darker periods of the past, to remote generations, royalty or its household, at times by the subterfuge of servitude, has saved the theatre and the players from the effects of laws that blot the records, and has stood

between the actor and oppressing fanaticism and ignorance. The age of VICTORIA's illustrious predecessor, ELIZABETH, most notably showed this in the theatrical prosperity of her time as well as in the monumental dramatic literature that sheds lustre on her reign. There never would have been such a literature—the writer of the greatest of which, SHAKESPEARE, has been the admiration of all succeeding scholarship, as he will be of all future time.

had not the theatre and its people been dear to the crown and to the nobility; for royalty and its connections then alone were able to give the stage that countenance and aid that developed such magnificent results. Next to ELIZABETH, then, in this matter stands VICTORIA, who, in a more enlightened and liberal age fully crowned the work of her great predecessor.

In glancing over an incomplete chronology of VICTORIA's reign several events that illustrate her appreciation of the theatre are found. Of course such a chronology makes no note of the almost innumerable acts of the Queen, most of them acknowledgments of her private entertainment at Windsor and elsewhere "by command." On June 15, 1847, in company with Prince Albert, she visited Her Majesty's Theatre to hear JESSY LIND in Norma. On December 12, 1850, CHARLES KEAN performed at Windsor Castle before her. There is now a long interval, for causes well known, in the Queen's public attention to the stage, although for a part of that interval—the ten years beginning in 1848—there were notable theatricals at Christmas in Windsor Castle conducted by CHARLES KEAN, and for the longer following period of personal public abstention there was characteristic encouragement of the stage in a quiet way. On Oct. 11, 1881, the Queen was present, for the first time in twenty years, at a dramatic performance given by the Prince of Wales at Abergeldie, and on March 6, 1890, the first theatrical performance at Windsor Castle since the death of the Prince Consort took place, the representation being that of The Gondoliers. Since that event many notable appearances have been "commanded."

In the circumstances of VICTORIA's long reign it may be said that her encouragement of dramatic and lyric art and artists has been exceptional, and the results of that encouragement would long stimulate the theatre of Great Britain even under a less sympathetic successor. But KING EDWARD VII as the Prince of Wales has more than reflected the admiration of the Queen for the drama, and in him the theatre in time may find its most notable royal upholder and patron.

VERDI.

ITALY has written many names upon the scroll of fame, and among the most distinguished of these is that of VERDI. Beloved and honored in and by his own land, this man of a universal genius will be mourned by every country in which melody has a place, and his works will inspire the wonder of and furnish delight to future generations, as they have inspired the wonder of the generations to whose happiness they already have contributed.

Like many another great genius, VERDI was the victim of poverty in his earlier years—if one may be the victim of circumstances that develop while they chasten and over which a victory is won. The story of his life, detailed in THE MIRROR this week, is one that mediocrity may read with awe and that struggling ability may peruse to encouragement in any depressing environment.

There are many wonderful things about this great man's life and work. Among these are the phenomenal period of his effective activity and the living greatness of his achievements at an age which, in view of his already rich contributions to the world's music, permitted him still to perform marvels as great as those of his physical prime. Most wonderful, however, was that versatility of VERDI's genius that in evolution enabled him, after an ordinary lifetime of great work on traditional lines varied by his own musical individuality, to adapt himself to the new truths of music of which WAGNER was the prophet, and to newly achieve on those lines a great fame. In this VERDI seems to have been a paradox among geniuses.

ALWAYS WELCOMED IN THE WEST.

Free Press, Winnipeg.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is always welcomed in the West. Although distant from the centres of theatrical life, Westerners take a keen interest in all that pertains to the life of the stage, and no better medium for reliable information is published than THE MIRROR. This season's edition is replete with many instructive and delightful articles, an illustrated poem, "When We Did the Merchant of Venice at the Town of Medicine Hat," appealing in particular to Western Canadians. Several of the city's stage favorites also appear in the department devoted to illustrating prominent Theatricals who were in the forward ranks during 1900.

PUBLICITY FOR THE THEATRICAL TRUST.

Singer City, N. Y., Journal.

If the New York newspapers wish to do the public a service similar to that rendered in regard to the ice trust, they will train their batteries upon the Theatrical Trust, which now controls absolutely every playhouse on Broadway. The Trust is conducting its business with entire disregard of the interests of the public and the dramatic profession, and by its airtight control of the New York field is enabled to extend its influence all over the country. A continuance of its domination will have a blighting effect upon the development of natural dramatic tendencies. The theatre manager should not be the dictator of matters theatrical. His proper function is that of a middleman between the public and the actor. When his power has reached the stage where he can dictate arbitrarily what attraction the public shall patronize, which artists shall be given the star parts and the degree of success to be attained by any artist, he has gone entirely outside his legitimate function. The interests of the drama and of its patrons demand that his power shall be curbed.

The Theatrical Trust had its origin in the East, five years ago, when three New York and Philadelphia firms formed a combine, with only a hazy idea of what would come of it. It is only recently that the public has discovered what has come of it. The Trust now has its grip upon positively every theatre of any consequence in New York, including all the Broadway houses. It has the best houses in Philadelphia, Brooklyn and Boston under its thumb. The two most popular theatres in Chicago are under its control, and West it has managed to secure a monopoly of the business in such cities as Des Moines, Kansas City, Omaha and Denver. In all it has more than fifty theatres in its clutches, and East or West, it is able to make things decidedly awkward for any company which fails to acknowledge its power and contribute to its profits.

The Theatrical Trust needs publicity in large allopathic doses. Its autocracy has grown with its power and it does not hesitate to use the most pusillanimous methods in its efforts to destroy the business of any actor who will not submit to it. It is doubtful if any anti-trust law can be brought to bear upon it, but it easily lies within the power of public opinion to checkmate this Trust game. If public sentiment can be aroused to the point where all lovers of fair play will refuse to patronize Trust theatres and Trust attractions for a few weeks the dissolution of the Trust will be a matter of a very short time. In only a few cities has the Trust an absolute monopoly. Where it has not the public can do a duty to itself and to the dramatic art by patronizing the independent theatre in preference to those of the Trust. The newspapers, which are always ready to render a public service, should furnish the channel through which the publicity which will destroy this vicious Trust may flow. The newspapers of New York should be the leaders in this campaign.

NOTES OF NEW THEATRES.

A new theatre will be built at Marion, Ind., by W. C. Smith and C. W. Halderman. The building will be four stories high. The stage will be 45 feet deep and 66 feet wide. Work will be begun immediately.

A theatre will be built at Sunbury, Pa., by a local syndicate, and will be ready for opening in September. Interested in the enterprise are John P. Derr, Mrs. J. C. Packer, W. W. Fisher, James Packer, Mrs. Frank Messer, P. H. Moore, and Philip Eckman.

The new theatre at Waynesburg, Pa., will be opened about Feb. 1. The house is up-to-date in every way and has a seating capacity of 1100. McElfatrik and Son, of New York, were the architects. Soman and Landis furnished the scenery. J. W. Munnell is to be the manager of the theatre, which cost \$35,000 to build.

The Tramway Company of Denver intends to build a Summer theatre in that city, on land adjoining the City Park, at a cost of \$50,000. The Detroit architect, Mr. Wood, is in consultation with the company over the plans. The theatre is to be opened next Summer, probably with a stock company. This will make Denver's third Summer theatre.

The new Greenville, S. C., theatre, of which R. T. Whitmore is manager, is almost completed, and will open Jan. 30. The stage will be unusually large and all the appointments of the best.

Creston, Iowa, Elks may build a theatre in that city.

Arrangements are being made to build a new theatre at Tamaqua, Pa., a town of 7,000, and have been without a playhouse for nearly ten years.

The new theatre at Salem, Mass., will open March 7 with Louis Mann and Clara Lipman.

It is said that a new theatre with a seating capacity of 1,500 is to be erected this Summer at Sault Ste. Marie, Mich.

Wheeling, W. Va., is to have a new Opera House, built under the auspices of the Board of Trade and costing \$150,000.

The opening of the Bradley Theatre, Putnam, Conn., will occur to-night, with A Runaway Girl. The theatre was designed by Charles H. Kelley. It is built of brick, and will seat about 1,000 people. The stage measures 60 x 30 feet, and 50 feet to gridiron. All the appointments are of the most approved types and the theatre is among the handsomest in New England.

A new theatre is to be built at Camden, N. J., by a syndicate headed by Manager M. W. Taylor, of the Camden Theatre. The new house is to be situated in the southern section of the city and will open next season.

The street railways of Springfield, O., contemplate the erection of Summer theatres at Lansdown Park and Tecumseh Park, near that city.

A new theatre for Louisville is again rumored. The site, it is said, will be that of the present Masonic Temple.

A theatre has been opened at Middletown, Pa. Harrisburg, Pa., it is said, is to have a new theatre.

A new theatre will soon be built at Milwaukee, Wis., on the south side of the city, to be completed in time for opening next season. The house will be managed by Henry S. Klein and John C. Sordlin.

Ground will be broken about April 1 for the new theatre at Sunbury, Pa. The house will be built by a stock company. W. W. Fisher will be manager.

THE VALUE OF THE MIRROR.

CHARLES D. HERMAN: "I feel justified in thanking THE MIRROR for my good position—leading support to Robert Mantell—for as a result of advertising in THE MIRROR I had three good offers and chose this as the best for the rest of the season."

ELWYN A. BARRON, London, England: "The weekly evidence I have in the pages of THE MIRROR proves to me that it is prosperous, and that conscience and cleanliness, when coupled with ability, are sure 'pay' in America."

TOUCHES EVERY INTEREST.

San Francisco Bulletin.

THE NEW YORK DRAMATIC MIRROR is the usual abundant and excellent budget of interesting dramatic items and good photographs which we have been in the habit of seeing every Christmas. It contains sixty-seven pages of crisp reading matter and pictures, leaving no corner of the stage-world untouched. It is worth reading by every one interested in any way in the watching and of the theatre.

A HAPPY ACHIEVEMENT.

The Southport Guardian, of Manchester, England, recently contained an account of an unusual achievement by Conway Tearle, son of Edmund Tearle and the late Minnie Conway Tearle. Young Tearle, who was acting in the company of his father, playing such parts as Orlando, Marc Antony, etc., essayed the part of Hamlet in an unusual circumstance at Manchester. His father was suddenly stricken with illness, and there was no time to make a change of bill. Hamlet had been announced, and the young actor declared his determination to essay the part in his father's place. He went on, and such was his success that he was recalled at the end of each act, and at the close of the play a scene of extraordinary enthusiasm ensued. The curtain was raised again and again and the audience rose and cheered the youthful aspirant to the echo. The younger Tearle of course has enjoyed the advantage of training with his gifted father, but to succeed in such an emergency with such a part would indicate that he also has unusual talent.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession of THE MIRROR will be forwarded.]

M. L.: As You Like It was not played at Daly's Theatre, this city, at the time mentioned.

C. G. Z.: Zanesville, O.: Write to managers of companies for information concerning their permanent addresses.

F. Wis.: Their names are Al Hayman, Charles Frohman, Marc Klaw, A. L. Erlanger, Samuel F. Nixon and J. Fred Zimmerman.

W. H. M.: Des Moines, Iowa: Tim Murphy and Dorothy Sherrod were married in this city on April 24, 1893.

M. N. L.: Knoxville, Tenn.: James Young may be addressed in care of Sir Henry Irving, Lyceum Theatre, London, Eng.

CONSTANT READER, New York: Ritzmann, Broadway, near Twenty-second Street, supplies theatrical photographs and has an especially complete stock of old pictures.

W. W. P.: South Bend, Ind.: Write to Joseph F. Vion, Broadway and Thirtieth Street; William Morris, 103 East Fourteenth Street; or James J. Armstrong, 10 Union Square, New York City.

J. D. H.: Williamsport, Pa.: The terms "actor" and "actress," as applied to a woman player are interchangeable, although many persons think that "actress" is more correct in simplicity and definiteness.

G. E.: Ottawa: 1. John Craig is still with the Castle Square Stock company, Boston. 2. A large portrait of Edmund I. Bruce was published in THE MIRROR of April 8, 1899. 3. Back numbers of THE MIRROR may be obtained at this office.

J. W. T.: Omaha, Neb.: Cyrus Townsend Brady, two of whose novels are now being dramatized, is an Episcopal clergyman. He was educated at the United States Naval Academy at Annapolis, but retired from the service while a junior officer to enter the ministry. He has been in charge of several important parishes in the West.

LETTERS TO THE EDITOR.

—all-as—testing.

NEW YORK, Jan. 25, 1901.

To the Editor of THE Dramatic Mirror:

SIR—In last week's MIRROR the everlasting Matinee girl, referring to silent action on the stage, adduces only one instance from Toss—"the picture of Toss looking down the road toward the sunset."

But a far more "eloquent silence," it seems to me, is that tense and dreadful moment when Toss, sitting at the table, draws her fingers along the edge of the knife which is to take Alec d'Arville's life—the victim known to be lying asleep in the next room. That one slow, wordless action, and the facial expression accompanying it, would not fail to reveal to the most ignorant spectator—ignorant of the plot, ignorant of the thick-coming tragedy, the inevitable climax of Toss's accumulated sufferings.

Would not Toss concede that the moment to which I allude is the most intensely dramatic silent moment in the whole play?

Very truly yours,

HELEN T. CLARKE.

Miss Whyal in the West Indies.

BARRACLOS, W. I., Dec. 28.

To the Editor of THE Dramatic Mirror:

SIR—Just to show we are fulfilling "our end" of it. Sitting by my open window, overlooking a Summer sea, I'm sure that many of our countrymen, not professional, but those that have "money to burn" remain at home to suffer from chapped hands and chilblains when this haven is open to them. Acting here is hot work, unquestionably, but for the idler, ah—"It is to be left." When I picture the past experience of this period in some of the "star" towns of our waddy West, I am content, and long to emulate the example of the aquatic tramp and "just drift," or better, float, for such sea bathing! To those of us who care to live by the way as we journey through life, the West Indies mean much. We sail on Monday for Barbados, then to Trinidad. Alas, we can't bathe in Trinidad. There are sharks there.

Cordially,

MISS WHYAL.

A Letter from Mrs. Russell.

NEW YORK, Jan. 25, 1901.

To the Editor of THE Dramatic Mirror:

SIR—I wish to deny the statement that the Actors' Fund defrayed my husband's funeral expenses, and had him buried in their plot. I paid the funeral expenses and had his body shipped to Cincinnati and buried with that of his mother, as that was always his wish and request. Yours sincerely,

ANNEA GLOVER RUSSELL.

THE PLAYERS' CHRONOLOGY.

January.

28. Union Square Theatre, New York, burned, 1888.

Fourth fire at National Theatre, Washington, 1871.

Joseph M. Field died, Mobile, 1856.

Debut of Eliza Legan, Philadelphia, 1841.

The Countess of Gack produced, Daly's, New York, 1896.

American debut of William Barrymore, Philadelphia, 1822.

29. Charles J. Kean and Ellen Tree married, Dublin, 1842.

The Beggar's Opera produced, London, 1728.

American debut of Mrs. Thomas Barry (Mrs. S. Boddess), New York, 1827.

Jean Hosmer (Jean Stanley) born, Boston, 1842.

30. Surrey Theatre, London, burned, 1865.

Oedipus Tyrannus produced, Booth's, New York, 1882.

31. Miles Lovick born, Boston, England, 1825.

Last appearance of James Spiller, 1739.

February.

1. James A. Home born, Troy, N. Y., 1840.

Re-constructed Haymarket, London, opened under Bancroft's management, 1880.

John Jack born, Philadelphia, 1836.

John Philip Kemble born, Prescot, Lancashire, England, 1757.

Debut of John W. Albright, Baltimore, 1855.

Dr. Claudius produced, Fifth Avenue, New York, 1897.

2. Chestnut Street Theatre, Philadelphia, opened with concerts, 1793.

Debut of Catherine Schuch, New York, 1852.

Gus Heege died, Cleveland, 1898.

3. Palmer's Opera House, New York, opened, 1844.

Booth's Theatre, New York, opened, 1869.

Boston Theatre opened, 1794.

Edwin Adams born, Merford, Mass., 1824.

Robert Keeley died, Brompton, England, 1869.

4. James Quinn's first appearance at Henry Lane, 4715.

Hazel Kitch produced, Madison Square, New York, 1880.

THE USHER.



The Brooklyn Citizen the other day referred to the subject of "forced runs" in New York, and cites an instance of an attraction that started with good business, outstayed its time and is now playing to losing receipts. The writer went on to say:

One of the pillars of the syndicate says that above all things he dreads the "six week" shows. By that he means that you spend a vast deal of money on a piece and six weeks to big business is all you can get out of it. Then it peters down, down, and loses in the last ten weeks what it made in the first six and then goes out on the road with an expensive lot of scenery, &c., and usually comes out about even, if it is lucky. Of such are Richard Carvel and John Hare in The Gay Lord Quex, and lots of others. We often wonder why managers keep plays on for a long time after they cease to draw. It is because they have nothing else to replace them with. So far as the effect on the country is concerned a two months' run in New York is as good as half a dozen. The public knows these things pretty nearly as well as the managers, instinctively, at any rate.

It is a curious fact that profitable long runs were more frequent in this town fifteen years ago than they are to-day, although at that time the theatregoing population was considerably smaller.

At the Union Square, Madison Square, and Wallack's, in the early 'Eighties, one hundred night runs were often recorded, and they were not "fakes," pushed along solely to create artificially an out-of-town demand.

This decrease in staying power when contrasted with the increase in population is insignificant, to say the least. It may not be possible to find any one reason that satisfactorily accounts for it, but the question cannot be settled by any explanation that does not include the element of quality in acting, plays and management.

A Chicago paper publishes a list of a number of the plays in use by stock companies throughout the country, accompanied by what purports to be a schedule of the royalties charged for their use. These prices may be correct in some instances, but in many they are absurdly exaggerated.

The large figures formerly asked by authors and play-owners for stock plays have been greatly reduced recently. When there were competitive permanent companies in various cities royalties soared to a remarkably high point. Rival managers were willing to agree to almost any terms in order to secure certain plays that were in great demand.

But that condition no longer exists. There are few cities now where more than one stock company operates; consequently competition no longer inflates royalties.

The stock managers are fully aware that only plays that belong to the category of "successes" will satisfy their patrons. The time apparently has departed when they can profitably revive what they call "back plays," for which no royalties have to be paid.

A Baltimore correspondent writes: "A great deal of dissatisfaction exists regarding the arbitrary shifting of the scale of prices at the Academy of Music. When an attraction is drawing well the prices are raised during the week without notice. The result being that when you go to the box office you don't know what price you are going to be charged for seats."

Letters from playgoers published in the Baltimore press recently complain of the same peculiar condition of affairs, which is similar in some respects to that existing at some of the Philadelphia theatres, where the price of admission to the gallery has been changed without previous notice, according to the amount of patronage.

The Baltimore Academy is under the management of men directly associated with the Theatrical Trust, and so are the Philadelphia theatres where the elastic policy described has prevailed at times.

The scheme of increasing the prices during a week when an attraction is found to be drawing well is a peculiarly Trust-like proceeding, and it is calculated to open Baltimoreans' eyes to the methods of the combine that seeks to monopolize every nook and cranny of the American stage solely for its own benefit and profit.

Henrietta Crossman in Mistress Nell played to more than \$10,000 last week at the Avenue Theatre in Pittsburgh.

It was her first week stand since she discontinued her engagement at the Savoy Theatre, and the notable pecuniary result disposes of the pessimistic fears of those wisacres who viewed with alarm the consequences of her temerity in incurring the enmity of the Theatrical Trust.

The Avenue Theatre is not a large theatre

and it has been open only occasionally of late. The test of the drawing power of Miss Crossman and Mistress Nell, therefore, could not have been more severe or more complete.

If, as some of the hired mountpieces of the Trust assert, Miss Crossman committed "professional suicide" by declaring her independence there is no doubt that many another star would be glad to emulate her example—if it were not for a lack of courage.

It might be a good idea for the Herald, if it purposes to go right on printing paragraphs about the fabulous receipts of sundry Trust stars now on tour, to collate the actual money capacity of the various theatres in the various cities and trim its figures accordingly. Receipts that exceed the sitting and standing possibilities are not calculated to inspire belief, or anything except ridicule, among those that know.

Manager C. F. Walker, of Winnipeg, Grand Forks and Fargo, sends a printed postal card dated Chicago asking time for "Young Fanny Pavenport, the dainty dancer, producing the comic opera burlesque, 1902." According to the postal the company is "chaste and refined;" it plays to "lady audiences" and is not "a men-only show;" its "paper is not loud," and it is "put on clean and respectable."

"It seems," writes Mr. Walker, "that the old fashion of naming prize-fighters and stud-horses after some famous dead ones like 'Young Heenan' and 'Young Hambleton' is being adopted for their 'stars' by some of the more progressive theatrical managers."

A morning newspaper last week announced that the managers of the Frohman theatres were all to be transferred about because "the hotels and ticket speculators have been securing the best reserved seats by paying a few cents in advance of the regular box office prices—a custom to which the Frohmans have always been strenuously opposed."

This story, which apparently had no foundation, was promptly denied; nevertheless, it may be regarded as one of the best bits of unconsciousness newspaper humor that has come under observation recently.

Unquestionably the speculators and hotel ticket agents have been getting the best seats when they wanted them at Frohman's theatres, but not through the complicity of the managers. It is very generally known how and why Tyson and the rest of the intermediaries who hold up the public for "premiums" procure their supplies of tickets.

And it is also equally well known that any manager who is strenuously opposed to speculators and speculating can very easily put a stop to any outside traffic in seats for his theatre.

Do managers and actors ever stop to consider what material benefits the entire profession would be enjoying were theatrical business conditions the same to-day that they were five years ago, before the Theatrical Trust came into being for the purpose of squeezing out of them a large share of their legitimate profits?

Is it a comfortable or a satisfactory thing for them to reflect that their energies and talents, which formerly were expended in their own behalf, are now chiefly exercised for the enrichment of a half-dozen men, whose tastes, aims, ambitions and sympathies have little or nothing in common with their tastes, aims, ambitions and sympathies?

Are they going to continue to be recumbent to their individual duties and professional responsibilities to the end of the chapter?

Did the monopolists gauge their character rightly when it was planned to frighten them into slavish submission and then to strip them of self-respect, public esteem, and the honest fruits of their talent and labor?

Are they proud of the situation, and do they relish the thought that if they had not meekly and foolishly permitted the hands and fetters to be riveted upon them by the speculative schemers they would now be enjoying to the uttermost a period of unexampled prosperity, sharing in it each according to his abilities and deserts, instead of toiling in the interests of self-appointed masters, whose greed is only matched by their unwillingness to be connected in any manner, however remote, with artistic pursuits?

How long will they groan and complain such a gain and sullenly watch the unhampered progress of the unlovely conspiracy?

TRIED TO KIDNAP MANAGER'S SON.

Two masked men attempted on the evening of Jan. 15 to kidnap Robert, the sixteen-year-old son of Manager Nick Wagner, of the Boeris Theatre, Phoenix, Ariz. They were foiled by the plucky fight of the lad, that attracted the attention of the passers by, who ran to his aid. The would-be kidnapers escaped. The police were notified, but have found no trace of them. The boy was not injured.

MANAGERS' ASSOCIATION INCORPORATED.

The Managers' Association of America has been incorporated and a certificate was filed last week in the office of the Secretary of State at Albany. The directors are Gus Hill, Hollis E. Cooley, Henry Myers, Jules Harrig, Thomas W. Broadhurst, Aubrey Mittenhalt, Bernard A. Myers, and Ernest Shipman, of New York, and Lincoln J. Carter, of Chicago.

FUNERAL OF JOHN H. RUSSELL.

Funeral services were held over the remains of John H. Russell at St. Joseph's Church, Midtown, last Thursday morning. Mass was celebrated by the rector, the Rev. J. J. MacNamara. Mrs. Mary McNamee, a sister of Mr. Russell's, was present at the ceremony, and she has taken the body to Cincinnati, where it will be buried in St. Joseph's cemetery.

WHEATCROFT SCHOOL MATINEE.

The students of the Standope-Wheatcroft Dramatic School appeared in public for the first time last season, at the Madison Square Theatre, last Thursday afternoon, before a very large audience. Mrs. Wheatcroft, in a brief introductory address, explained that the young players had been under instruction but three months, and that her purpose in bringing them forward now and again later in the season was in order that their improvement might be clearly shown. The programme of the afternoon consisted of four original one-act plays, in the casts of which thirty young men and women of the school were engaged.

Queen Anne Cottages, a farce by M. E. M. Davis, was presented first. It is a very weak little play, possessing no originality and few humorous lines. Two city youths have been invited to take possession of a suburban Queen Anne cottage during the absence of its owner. Two young women have received a similar invitation from another cottage owner. It happens that there are three Queen Anne cottages in a row and, acting according to farce traditions, the two couples get into the wrong houses. The confusion is added to by the arrival of the real owner, who is at first indignant, but who in the end straightens out the tangle. It is an impossible complication even for the purposes of the lightest comedy. The farce was acted fairly, though rather amateurishly, by the following cast:

Mrs. T. J. Dillingham, Grace Washington, Anne Westworthy, Margaret Lee, Susan Marsh, Dorothy Kendall, Sarah, Mary E. Altomus, Henry Harrington, Robert G. Stowe, Edward Hunt, Charles Marshall, James F. Spierrell, Joseph, Harry H. Sleight.

The next play, Old Gordon's Gal, by Estelle Johnstone, was of a different and decidedly more worthy character. The scene is laid in the Tennessee mountains, the characters are "moon-shiners," and the plot, though conventional, is dramatic and interesting. Rosie, the daughter of Old Man Gordon, is loved by Bill Lee, a poor but comparatively honest law breaker, and Jim Waldron, a tough young man who owns "a fit and proper" Rosie. Rosie declines the proposal of marriage made by Waldron. This brings about a fight between the rivals, in which Lee is stabbed. Waldron rushes from the cabin and is not outside by revenue officers, who taking him to be the owner of Gordon's illicit still, shoot him down as he runs. He is carried into the cabin, where, in the throes of a rather extended death, he redeems himself by lying to the officers and so saving his rival, Old Gordon, and Old Gordon's "gal."

The cast was as follows: Rosie, Frances Paul, Old Man Gordon, J. W. Musgrove, Jim Waldron, Raymond Lindsey, Bill Lee, Don D. Orr, Revenue Officer, Frank Cheney, His Assistants, Douglas W. Macdonald, West, George L. Waddy, Lewis C. Medbury.

The four important roles were satisfactorily played, and the atmosphere of the company little dream was creditably shown. Frances Paul, in a becoming though highly inappropriate costume, played Rosie with fine sympathy and no small degree of technical skill. Raymond Lindsey and Don D. Orr, as the rival lovers, Jim and Bill, acted intelligently, with the proper melodramatic breadth and force. J. W. Musgrove was capital as Old Gordon and his acting was in keeping with his appearance.

Harmachis, an anonymous dramatization of a portion of Elder Haggard's novel, "Cleopatra," was the next offering. It stood in excellent contrast to the other plays, since the stage pictures were rich, the costumes elaborate, and the drama itself is in tone and treatment like the now popular romantic dramas. Harmachis, the astronomer, loved by Charmion, has sworn that he will assassinate Cleopatra. She, learning of the plan, wins Harmachis from his purpose by her seductive wiles. Once gaining power over him she compels him to drink a draught that he is made to believe is poisoned. After Cleopatra has tortured the unhappy astronomer to the limits of her fancy she informs him that the cup was not poisoned, and banishes him from her court in disgrace. The play was cast as follows:

Charmion, Katherine Miller, Cleopatra, Katharine Miller, Theodora, Anna Archer, Judith, Maude Wycheley, Agnes Lawton, Harmachis, Robert G. Stowe, Cleopatra, Vivian Blackburn.

Robert G. Stowe, in the title-role, displayed commendable earnestness and talents of no mean order. His voice is powerful and well modulated and his bearing is actor-like. Katherine Miller, by her forceful impersonation of Charmion, made a decidedly favorable impression. She was graceful, sympathetic and at times very intense indeed. Vivian Blackburn was a beautiful and pleasing Cleopatra, and the other roles were in fairly capable hands.

The performance closed with a burlesque, by Pauline Phelps, entitled A Shakespearean Conference. The old plan of introducing incongruously a number of familiar characters is employed. In this case the heroes and heroines of various Shakespeare plays get together to decide upon a plan to restore the bard's works to popularity on the stage. Of course each character claims precedence over all the others, arguing largely by quotations from their roles, and the conference ends in a general quarrel. The cast was as follows:

Cleopatra, Mrs. C. S. Pierce, Hamlet, Arthur River, Lady Macbeth, Marie de Guerin, Randolph, Romeo, John D. Bragdon, Desdemona, Helga Howard, Macbeth, William Mac Kenney, Shylock, Frank Cheney, Miss Cawdery, Nellie Cayer, Juliet, Myrtle Winsor.

Frank Cheney, as Shylock, gave a good burlesque performance, as did William Mac Kenney in the character of Macbeth. Helga Howard was attractive in appearance and acted with the right touch of plaintive melancholy as Desdemona. The other roles were played as well as could be expected, considering the trivial character of the piece.

GROSS STILL AFTER CYRANO.

S. E. Gross, the Chicago man who labors under the impression that Edmund Rostand stole Cyrano de Bergerac from his play, The Merchant Prince of Cornville, is confident of winning his suit which he hoped to push to a crisis during the present Bernhard Cohnin engagement in Chicago. Mr. Gross's hired detective alleges to have unearthed eight witnesses, whose testimony will wreak terrible damage to the defence.

THEATRES BURNED.

The Miller Opera House, Peru, Ind., managed by H. L. Miller, was destroyed early last Sunday morning by a fire of unknown origin. The loss is \$20,000, with \$12,000 insurance. The theatre will be rebuilt.

The Matawah, N. J., Opera House was burned on Saturday night in a fire that wiped out the business section of the town. The J. D. White Estate owned the theatre.

SOUTHWESTERN CIRCUIT FORMED.

Arizona and New Mexico theatre managers have formed the Southwestern circuit. George Nelson, of Albuquerque, is president, R. C. Pittenger, of Las Vegas, vice-president, and W. Z. Zerkow, of Albuquerque, booking agent.

AGENT BURNED TO DEATH.

C. C. Cramer, several advance agent for Nathan's Truck Team's outfit, was burned to death at Keosauqua, Ill., on the night of Jan. 20, in a fire that destroyed the Commercial Hotel there.

PERSONAL.



SEARS.—Herbert A. Sears, playing Judge John Phillips in The Night Before Christmas, is pictured above. He has had varied experience in leading and character roles, including two seasons as Mr. Emabazon in Sow in the Wind, Maverick Brander in A Texas Steer, and in numerous touring companies. Mr. Sears is at the Empire Theatre, Newark, N. J., this week.

MARLOWE.—Julia Marlowe may go to London at the end of her present tour in this country to present When Knighthood Was in Flower.

EDOUIN.—Willie Edouin sailed away for London on Saturday, to rejoin the cast of Florodora over there. On Thursday the Florodora company at the Casino presented to Mr. Edouin a loving cup, Cyril Scott making the presentation speech.

MILLWARD.—Jessie Millward was a grip sufferer last week and her role in Mrs. Dane's Defence at the Empire was played capably by Ethel Hornick. Mrs. Alice Adams meanwhile appearing in Miss Hornick's part.

LORELAINE.—Robert Lorelaine arrived from London Thursday to rehearse for To Have and to Hold.

PATTI.—Adelina Patti Cedarstrom arranged for a memorial service in honor of Queen Victoria at Craig-y-Nois, Wales, on Jan. 23.

LEWIS.—Ada Lewis, who has been in retirement ever since the death of her husband, John Parr, last Summer, has announced that she will return to the stage next month.

KENNEDY.—H. C. Kennedy writes to THE MIRROR from Tarpon Springs, Fla.: "We have an extremely pleasant cottage within a few feet of the water, and my family and self are having a royal good time in this Summer climate."

TEMPEST.—Marie Tempest, according to sundry rumors of last week, was in negotiation with no end of American managers concerning her possible reappearance in New York. Latest London report has it, however, that she will be seen in that city as Peg Woffington after the run of English Nell, which is expected to continue for several weeks.

HICKS.—Mr. and Mrs. Seymour Hicks (Edeline Terriss), according to a London announcement, will appear in Alice in Wonderland in this city in the Autumn.

GILLETTE.—William Gillette, by present arrangement, will appear in Sherlock Holmes at the London Lyceum about Sept. 16.

MILLARD.—Evelyn Millard will probably play in London before long the title role in Louis N. Parker's adaptation of Edmond Rostand's L'Aiglon, originated here by Maude Adams.

DEVERE.—William Devere has written a comedy called A Common Sinner, in which he intends to star next season.

GEORGE.—Grace George will be seen at the Manhattan Theatre next season in a dramatization of Maurice Thompson's successful novel, "Alice in Old Vincennes."

HACKETT.—James K. Hackett will open his next season at Wallack's on Sept. 2 for eleven weeks, probably reviving an old comedy and producing a new American play.

MODJESKA.—Madame Helena Modjeska, according to a report from the West, will retire from the stage after next season and will make her permanent residence at her California ranch.

CRANE.—William H. Crane addressed the St. Mark's Students' Club in this city on Jan. 25, making a few remarks about church and stage and reading the horse trade scene from David Harum.

HENDERSON.—Mrs. Etie Henderson, formerly active in the management of the Academy of Music, Jersey City, celebrated her birthday at her home in that city on Jan. 21, with a dinner party. Mr. and Mrs. J. W. Albaugh, parents of Mrs. Frank E. Henderson, were guests, and the rest of the company was made up of Mrs. Henderson's children and grandchildren. Mrs. Henderson is recovering from a severe attack of grip.

FORSYTH.—Kate Forsyth, who came from London to attend the wedding of her niece in Philadelphia, has returned to the Virginia Hot Springs.

CAREER OF THE LATE W. H. FLOHR.

From photo by Collier and Brown, Philadelphia.

The likeness here presented of the late William Henry Flohr is a reproduction of perhaps the only photograph now in existence that represents him as he was in his prime. In recent years the stalwart figure dropped a bit and the lines of age deepened relentlessly in the cheeks and brow. But the keen, ever-observant eyes of the old stage-manager lost none of their piercing alertness with the passing of time, and up to the day of his death they were his most striking feature.

Mr. Flohr was born in Halifax, N. S., in the year 1836, and in his early boyhood moved to Boston with his parents. At the age of seven, after having gained a fair education in the Boston schools, he went to work at the Boston Theatre as a boy. He was there in his "whitting days"—a period that every New England boy passes through—and the initials "W. H. F." that he patiently cut in the woodwork of the fly gallery have never been destroyed by the changes that nearly half a century has brought in the old playhouse. From his post above the stage young Flohr watched for the first time the acting of Edwin Booth, with whom he was destined to be closely associated during the major part of his active career. After serving quite a long apprenticeship in the mechanical department of the Boston Theatre, Mr. Flohr went to work as an assistant to W. H. Curtis, the old actor, who was then engaged in the costume business.

In 1869 Mr. Booth engaged Mr. Flohr to act as his assistant stage-manager, his master of wardrobe, and indeed as his lieutenant in charge of nearly all the details of his productions. Even at that time Mr. Flohr possessed a comprehensive knowledge of the theatre, and he soon made himself invaluable to the famous tragedian. Mr. Booth valued Mr. Flohr's services so highly, and, on the other hand, Mr. Flohr was so loyal in his admiration of Mr. Booth, that the two men were associated pleasantly and profitably to both for a period of nearly twenty-four years. At Booth's Theatre, in this city, Mr. Flohr occupied a position of great responsibility, and although his work gained for him no public recognition, it was highly appreciated by those behind the scenes, and the results of his efforts were to be seen in a thousand of the minor details of the Booth productions. Mr. Flohr knew every line and every bit of business of each of the roles in the tragedian's repertoire. He rehearsed the various stock companies with which Mr. Booth appeared, and in this, as in a hundred other ways, he saved the star from much of the drudgery of the actor's calling. At Booth's Theatre the wife, now the widow, of Mr. Flohr played with the company through four seasons, and their two children, Belle and Harry G. Flohr, appeared in children's roles.

An interesting episode in the life of Mr. Flohr—an episode that endeared him to all old-time players—occurred during his tour with Mr. Booth in the season of 1872-73. The company was engaged to open the Lyceum Theatre, at Lewiston, Me., then just completed. The stage and the auditorium occupied the second floor of the building, and the one entrance, at the front, was reached by a long flight of stairs. On the opening night, Oct. 12, 1872, every seat in the house was occupied, and the players and extra people crowded every dressing room and passage way. Just as the orchestra finished the overture the noise of shuffling feet and frightened voices came from a room underneath the stage, in which the suppers were dressing. Mr. Flohr dashed down to the door and discovered that fire had started in a pile of shavings directly under a curtain of gas pipes. He also noticed that the room was filled with escaped gas. Snatching a cloak from the shoulders of a panic-stricken supper, Mr. Flohr started to beat out the flames. Instantly there was an explosion, but the brave man, though terribly burned, kept at his work until he, single-handed, subdued the fire. He was carried quietly from the theatre, while the audience, not knowing the peril that had threatened them, watched the exciting scene of the play. For three weeks Mr. Flohr lay in a hospital before his injuries were healed. When he again joined the company his comrades presented him with a handsome gold watch, in which was inscribed the thanks of the players for his heroism in saving them from an awful fate. Mr. Flohr carried the watch until the time of his last illness.

During Mr. Booth's visits to Europe Mr. Flohr engaged himself for short seasons with various theatrical enterprises. He was at the Grand Street Theatre for a time and staged there one of the earliest productions of Pinocchio. The "boys and girls" of the company gave him a gold medal as a souvenir of his association with them. While in Philadelphia he joined the Elks, and he remained a member of that order throughout his lifetime. In 1876 Mr. Flohr accompanied Lawrence Barrett on the famous Barrett and Palmer record-breaking journey to San Francisco. At the California Theatre in that city he appeared several times in small parts, supporting Mr. Barrett, but Mr. Flohr's appearances as an actor through his career were few and far between. Though he acted well, his services in other lines of stage work were far more valuable.

After leaving Mr. Booth, Mr. Flohr became stage-manager for Henry E. Abbey at the Park Theatre, in this city, and later at the Grand Opera House. When the American Theatre was opened by T. Henry French Mr. Flohr was installed as stage-manager. Afterward he became the general superintendent of the American Theatre building, and he was connected with that playhouse in various capacities until three months before his death.

The members of the little family left to mourn the old stage-manager have each been actively engaged in theatrical life. Mrs. Flohr acted in has been said at Booth's Theatre long ago. Belle Flohr, the daughter, made a name for herself by her admirable work in support of John T. Raymond and other stars, before she married Harry Pearson and retired from the stage. Harry G. Flohr, the son, began his career as a boy with Edwin Booth, and is now devoting himself to the mechanical department of the theatre.

ENGAGEMENTS.

Irina Hinton Perry, for In du Barry, with Mrs. Leslie Carter.
Fred C. House, with Alma Chester.
Agnes Rose Lane, for Mollie.
Henry Turner, for the Empire Stock company.
Zelda Sorensen, for Levers' Lane.
Carl St. Aubin, for To Have and To Hold.
Louise Muldner, with Creston Clarke.

THE STOCK COMPANIES.

Harbor Lights, as produced by the Hopkins Stock company at the Grand Opera House, Memphis, Tenn., last week, scored a big success. The play was staged elaborately. Frederick Montague as Lieutenant Kingsley was forceful. A. W. Fremont as Frank Morland gave a conscientious portrayal. Joseph O'Meara did good work as Mark Hilston. Frederick Julian's Captain Nelson was perfect. Sam Morris in the comedy role, Tom Dossier, extracted much fun out of the character. William Kinross deserved mention for his acting as Nicholas Morland. James Hester and A. W. Ebert were also good. Nettie Marshall and Nellie Lindroth worked hard and their efforts were appreciated. Carrie Lamont was very successful as Peggy, and Nera Rosa was an ideal Irish woman. This week, confusion.

The Valentine Stock company did large business last week with Jim the Pennan and Rip Van Winkle. In Jim the Pennan Kate Blanche as Mrs. Blanton carried off the honors. Charles Hager made a hit in the name part, and it has been recorded that Everett Kinross, an excellent Captain Redwood. Walter E. Woodhall gave a fine performance of Rip Van Winkle. On the 22d, owing to the death of the Queen, the company did not play.

Lida McMillan, of the Grand Opera House Stock company, Pittsburg, and Frederick G. Sullivan, non-professional, were married in Pittsburg on Jan. 23.

Nadine Winston has resigned as leading woman at the Grand for the Boyle Stock company, Nashville, Tenn. Ethel Barrington has been engaged to succeed her and opens with the company Feb. 11.

The most successful comedy production of the season of the Boyle Stock company, Nashville, was The Magistrate last week. Morris McHugh as Posket and William Stuart as C. S. Farrington shared the honors of the production. J. Gordon Edwards as Captain Vale surprised his friends by his creditable work in an eccentric part. The Colonel Loken of J. H. Hollingshead was well played. J. K. Applebee had a conventional role in Mr. Bellamy. William G. Beckwith appeared as Alphonse and was successful. Frank McVitie, Thomas Storratt, and Y. C. Alle played minor roles successfully. Nadine Winston as Annette Posket and Emma Butler as Charlotte were prominent among the women. Anna Hollinger as Emma Popham and Nancy Rice as Bessie assisted ably.

The new stock company at the Portland, Me., Theatre, under the management of E. R. Bonds and Stephen Eogrett, will open on Feb. 4, in Nell Gwynne. The players engaged for the company are Eleanor Browning, Jack Brunier, Evelyn Carter, Reginald Carrington, Frank Hill, Daniel F. Hallifax, Edith Lindsey, Margaret Nelson, Sedley Brown, Carrie Clark Ward, Harmon MacGregor, and Harry Bates.

The Ralph E. Cummings Stock company, at the New Grand Theatre, Salt Lake City, has established itself in public favor. The opening bill was A Gilded Fool, followed by Captain Swift and Peaceful Valley. All three plays have been immediate successes. Ralph E. Cummings, as leading man, has made a decided hit. Laura Nelson Hall, the leading woman, is winning golden opinions for her work. Blanche Douglas has also won great favor. Robert Cummings, Willard Blackmore, and Charles Giblyn are also favorites. The productions are all under the supervision of Ralph E. Cummings.

The season of the Valentine company, at the Princess Theatre, Toronto, continues to be highly successful. Booth's Bab was the bill last week, and it proved attractive. This week, A Soldier of the Empire. Robert Evans, who played a special engagement of one week in St. John, N. E., with the Valentine Stock company, has returned to Toronto, and will make his reappearance at the Princess on Feb. 4. De Witt Jennings has joined the company at Toronto, replacing George C. Robinson.

NELL GWYN THE THIRD.

The play, Nell Gwyn, by Mrs. C. A. Doremus, that was presented last week by the Henry V. Donnelly stock company at the Murray Hill Theatre, furnished much to interest those who had seen the two other dramas written around sweet Nell. They were acted at other theatres here this season, and also amused those to whom the character, in dramatic setting, is new. As a matter of fact, Mrs. Doremus' play was written five or six years ago, and there are but two points of resemblance between it and Mistress Nell. Both of these incidents were taken from the true history of Nell Gwyn, and it is not at all remarkable that both dramatists should have put them to use.

Mrs. Doremus lays her first act in The Devil's Tavern. There the madcap, Charles II, disguised as a common soldier, meets Nell, invites her to dinner, which is served in an adjoining room, and the King, finding himself without money, is locked up by the landlord. At the close of the act his identity is disclosed to Nell by the arrival of several courtiers, who seek his majesty upon important matters of state.

The second act takes place on Nell's Terrace, where a masquerade is in progress. After considerable interesting development in the love affairs of the Duke of Richmond and Frances Stuart, Nell is abducted by two ruffians in the employ of her admirer, Lord Rochester. The scene of the third act is a room in Lord Rochester's house. There appears the King, and manages by a ruse to get rid of the host. Nell, attired as a gallant, enjoys a feast with the King and several of his friends. The act closes with a stirring situation, in which Nell saves the life of the Duke of Richmond.

The fourth act takes place in the anteroom of Whitehall Palace. Nell tricks the King into doing several kindly acts that will make for his better reputation among his subjects. She destroys a document that, if preserved, would bring four of her friends to the scaffold, and, by her diplomatic manoeuvres, she makes possible the marriage of Richmond and Frances Stuart. Nell Gwyn is, of course, the principal figure in each scene of the play and at the end she is almost overwhelmed by the gratitude of the many persons whom she has helped in affairs of state, war and love.

HOME COMMITTEE TO MEEL.

President Louis Aldrich has notified the members of the Actors' Home Committee that a meeting of that body will take place on Thursday, Jan. 31, in the rooms of the Actors' Fund, for the purpose of taking decided action regarding several pieces of property now under consideration as sites for the proposed Home. It is expected that a definite decision will be made at this meeting in the matter. The original committee consisted of John Drew, Daniel Frohman, Francis Wilson, Jacob L. D. Wolf Popper, James K. Hackett, Harry Hawwood, and Edward Reed. Recently the Board of Trustees of the fund added five new members of the fund to the committee. They are Joseph Jefferson, Al Hayman, Charles Frohman, Frank W. Sanger, and Henry Dacher.

HOLCOMB LEAVES LIEBLER AND COMPANY

Willard Holcomb, who has been for a year past general press representative for Liebler and Company, severed his connection with that firm last week. Mr. Holcomb has come to be accounted one of the best press men in the country, and his withdrawal will be sorely regretted by all those with whom he came in contact.

John Turton has scored an emphatic hit as the Hoosier lad in Rose McVitie's Sis Hopkins at the Grand Opera House, Brooklyn, this week.

PROFESSIONAL DOINGS.

Virginia Russell, who returned recently from a vaudeville engagement with Maurice Barrymore, has accepted a special engagement with the Donnelly stock company at the Murray Hill Theatre, New York. As Orange Moll in Nell Gwyn, produced at that theatre last week, Miss Russell gave a finished and intelligent performance, although she took the part at short notice with but one rehearsal.

James Phelan Cuddy, who has been ill with pneumonia in Chicago for a month, is recovering rapidly, and expects to be at work in a few days.

Leonora Bradley, who has been in Baltimore for ten days suffering an illness occasioned by the shock of the sudden death of her husband, is at present in New York and will shortly resume her position with the Castle Square Theatre company, Boston.

The Cosmopolitan Concert Hall alone among the places of amusement in New York was closed last week out of respect to the dead Queen. The Cosmopolitan is a very small and dingy establishment in Varick Place that is kept by, and is almost entirely patronized by, Italians.

During the engagement of the James Kidder company in Salt Lake City, Ida Brooks sang a solo at an organ recital in the Mormon Tabernacle.

Charles R. Martin was married at Erie, Pa., Jan. 10, to Grace M. Whitcomb.

The senior students of the American Academy of the Dramatic Arts will present, at a matinee performance at the Empire Theatre, on Thursday, Jan. 29, a symbolic drama by Rene Peter, entitled La Tragedie de la Mort, a play in the French, entitled during the Fall, and a comedy by Feuillet entitled The Portraits of the Marquise.

Anne Warrington secured judgment for \$175 last week against Frank D. Coyle and Nathan Appel for balance of salary due.

Edna May reappeared as The Girl from Up There at the Herald Square on Jan. 22, after a brief grip vacation.

A. Z. Chipman closed with Remember the Maine on Jan. 3 to join Porter J. White's Faust, playing the title part.

Madeleine Gladys Tojetti, daughter of Virgil Tojetti, and Oliver Wolcott Hall, of The Strollers, were married in this city on Jan. 23.

Samuel L. Clemens (Mark Twain) gave a box party at the Criterion on Jan. 23.

Mr. and Mrs. George E. Mello visited last week at the home of Mrs. Mello's parents, Fulton, N. Y.

Jessie Carlisle arrived last Thursday from Europe and may appear in The Gay Grisette.

Lavinia Shannon's great grand-uncle was the Earl of Carrick, which title is now one of the numerous titles of King Edward VII. Miss Shannon is also the grand-niece of the last Marquis of Thomond.

A cigar has been named after Paul Gilmore, and a very good cigar it is said to be.

Howard Kyle, who heads the Nathan Hale company, was presented with a badge of the Nathan Hale Society, of Trenton, N. J., last week. The society attended the performance in a body and the presentation was made on the following day.

One of the New York dailies, in announcing the death of John H. Russell, called him an "actor and playwright," and attributed to him the authorship of The City Directory and Natural Gas. Paul M. Potter wrote the former and H. Gratton Donnelly the latter play.

Amelia Summerville's son, Russell, was operated upon successfully early this month for a growth at the back of his nose, by Dr. Muir, of New York, assisted by two other physicians. He has returned to school at St. Austin's, Staten Island, and is much improved in health. Miss Summerville has been engaged for the balance of the season at the New York Theatre.

Mrs. I. McGlenn Gibson, dramatic editor of the Toledo (O.) Blade, traveled last week with Marguerita Sylva, the star of The Princess Chic company, for the purpose of gathering material for a magazine article to be called "A Week on the Road with a Prima Donna."

James McDermott, formerly with James O'Neill, is seriously ill with consumption at St. Joseph's Hospital, in this city. Mr. McDermott has made a will expressly providing for the expenses of his own funeral and the purchase of refreshments for those who attend it.

The Russ Whytal company, that is making a tour of the West Indies, was highly praised by the press of Barbados, W. I., for its performances of Captain Swift, Divorcement, Friby, and For Fair Virginia. Large audiences were the rule during the engagement.

At the Berkeley Lyceum on Jan. 24 there was a dramatic recital by Louise Bouvier, assisted by Giovanni Ardizzone, Katherine Colvin and Allen C. Hinkley.

Dan Daly may star next season in a comedy, The Stage Manager, by Hugh Morton, and in A Man About Town by Abel Herman.

Polosky Kiralfy arrived from England on Sunday, and will visit Western cities after a brief stay here.

Kathryn Browne, who has been seriously ill with typhoid fever at the Pennsylvania Hospital, Philadelphia, is now convalescent, and may soon begin Sporting Life.

Henry Driscoll, of The Gunner's Mate, is said to have been taken ill with small pox during the engagement in Minneapolis last week, and on Saturday it was reported that John O'Hara, of the company, was also ill, and that the company would be quarantined in Minneapolis.

W. J. Ferguson succeeded Willie Edouin in Florida at the Casino last week.

Mr. and Mrs. George A. Schiller will sail on Jan. 30, to join The Belle of Bohemia in London.

James Forbes has been appointed press agent for Amelia Bingham's company at the Bijou Theatre.

Susan Strong, of the Grand Opera Company, is to sing at the reception of the New York branch of the Vassar College Alumni at 517 Fifth Avenue, Feb. 1.

W. N. Lawrence, business manager of Daly's and the Lyceum, is recovering from his severe attack of pneumonia. He will go to Lakewood for a rest as soon as his condition permits.

George Marion, stage manager of the Anna Held company, will sail for Europe this week, being sent by Florence Ziegfeld, Jr., to see two Paris successes on the American rights of which Mr. Ziegfeld has options.

Several changes have been made in the cast of Whitney and Knowles' Quo Vadis company that closed its engagement at the Academy of Music here on Saturday. Joseph Haworth has been specially engaged to succeed Aubrey Bonclough as Yvonne. Roscoe Kubit assumes the part of Lydia, following Elita Proctor. Otis Walker Bennett replaces Wilton Lakeway as Petronius, and Isabel Martineau follows Charlotte Nelson as Lurline.

Orin Kyle and Christine Langford were married in this city on Jan. 27.

Edwin Forrest Lodge, No. 2, A. O. U. E., will meet next Sunday.

F. Marion Crawford arrived in the city from Italy on Thursday. In collaboration with Lorimer Stoddard, Mr. Crawford is writing a play for Mrs. L. Mayne, and dramatizing his novel, Vin Crucis.

The students of the American School of Opera will appear this (Tuesday) evening at the Berkeley Lyceum in Cavalleria Rusticana and scenes from Faust.

A reception will be tendered to Emma R. Steiner and Florence Kelly, who have returned from Cape Horn, by the club and Mrs. William P. Boone, of 114 West Eighty-sixth street, Wednesday evening, Jan. 30.

Myron B. Rice is ill at his residence in this city, a victim of grip.

T. W. Broadhurst, of the firm of Broadhurst Brothers, will make an individual venture in

theatrical management this season by sending out a company in a new melodrama entitled Justice. The play is by Guy Alden and it is said to possess the virtues of novelty and dramatic power. Mr. Broadhurst is having three elaborate settings built for the production, and he expects to open in March. L. K. Satter will be the business manager of the enterprise.

Kate O'Brien, who has been seriously ill with grip, is now convalescent.

The Climbars is in for a run. There is to be no No. 2 company, as reported, not is it the immediate intention of Amelia Bingham to take The Climbars to London.

George W. Lister will continue this week with A Hindoo Heed and return to New York City on Feb. 4.

Ethel Parker, of The Follow-up, who has been ill at New Castle, Pa., for two weeks, is convalescent and has been sent to her home, Springfield, Ct., where she will rest, and the remainder of the season.

Rose Tiffany was engaged for and played a two-hour's notice, the part of Miss Bingham in James O'Neill's Monte Cristo.

Hattie Gilbert, of James O'Neill's company, has undergone an operation for appendicitis at the New York Polytechnic Hospital, and is rapidly recovering her health.

Earl C. Ewing and Ellen Marie de Petroni were married at Denver on Jan. 19.

Oscar Norbeck will close with A Home Span Heart, at Waterbury, Conn., on Feb. 2, and return to New York.

C. P. Flockton, who was with E. H. Southern in Hamlet during the early part of this season, has entered vaudeville, and will probably be seen here soon in a dramatic sketch that has been written for him.

Eddie Girard will sail for England today (Tuesday) to fill a professional engagement in London.

Justice Kavanagh, of Chicago, issued an injunction on Jan. 18 restraining Dick Ferris and Fred J. Wilkham from renting, selling or producing a play called The Fatal Card. The injunction was asked for by Charles Frohman, C. Hadden Chambers, and Stephano Gatti, who control a play with the same title.

Charles Erin Verner, after a tour of South Africa and Australia, has arrived in San Francisco with a new play that he will produce soon.

John C. Munger, of Reaping the Whirlwind, was compelled to miss the last two performances in Columbus, O. Manager John M. Cooke played his part without a rehearsal and never missed a line.

Paul I. Aldrich has rejoined the forces of Fred E. Wright as business manager with A Trip to Chinatown.

The St. John, N. E., press is enthusiastic over the Hamlet of Everett King. One critic devotes a column and a half to a review of the performance of Mr. King, and in effect says that this actor's work compares favorably with that of the great Hamlets of recent times.

The singing of Zelma Rawlston in the part of Willie, in The Burgomaster, has been highly praised by the critics of the New York press.

In the Spring tour of Otis Skinner, Eleanor Robson and Sarah Cowell Le Moyne, under Liebler and Company's management, in Browning's In a Balcony, that drama will be preceded by W. E. Yeats' Irish fairy play, The Land of Heart's Desire, presented by a specially selected company.

It is reported that Mildred Holland and her leading man, Mr. Leonard, were poisoned by drinking out of a glass that contained oxalic acid while playing in The Power Behind the Throne at Providence, recently. Mr. Leonard was but slightly affected, but a physician found Miss Holland in a state of collapse and feared serious results, but she subsequently recovered. It is not known how the poison got into the glass.

Grace Van Studdiford, who fell a victim to the grip while in Chicago with the English Opera company, rejoined the company at Buffalo. She has received a flattering offer to appear in vaudeville for the balance of the season.

N. I. Jelenko was called upon on short notice to play the lead in Hearts are Trumps at Worcester, Mass., during the Hartford engagement, owing to Francis Carlyle's absence in New York.

Ed J. Connelly is duplicating on the Pacific Coast his notable success in the East and in London in The Belle of New York.

Harry Levy, having closed with The American Girl, is now in advance of The Bowery After Dark.

Upon the death of Samuel T. Lewis, the famous money lender, in London on Jan. 13, some of the papers announced that he was the husband of Fannie Ward. Miss Ward is the wife of "Diamond Joe" Lewis, the South African diamond merchant.

Mrs. Frank R. Losee, wife of a Toledo real estate dealer, died of heart failure during a performance of The Dairy Farm at the Lyceum Theatre in that city on Jan. 22.

Fred Ford, who has been advance agent for the Metropolitan English Opera Company, has returned to town.

Carolyn Heustis-Graves will play one of the leading parts in W. J. Thorold's Near the Throne.

SAID TO THE MIRROR.

JANE HOLLY: "Please contradict the rumor that I am to appear in vaudeville with George Leslie."

HAZEL REID: "Will you kindly deny a recently circulated report that I had taken an overdose of morphine while with The Showaway. I do not use morphine, and during a late illness by a physician deemed necessary a hypodermic injection of the drug its effects nearly cost me my life."

J. W. RILEY: "To avoid all controversy, you will favor me greatly by stating that I have sold all rights to my play, The Bowery Sheriff, to Harold M. Vernon and Isabelle Minor Verner. I notice in the Sun that the Messrs. Frohman had 'secured' it. I have had no dealings with those gentlemen beyond receiving an offer from them. This piece was acted Jan. 16 in conformity with copyright law, and all rights have been secured by Mr. Vernon."

THOMAS ROBERTS: "Kindly deny the reports that I have retired from the profession. I have no intention of doing so."

MUSIC NOTES.

Victor Herbert's Pittsburgh Orchestra gave their first concert here this season, at the Casino Hall, on Jan. 22, with Robert Harvey as soloist.

Clara Clemens, daughter of Samuel L. Clemens (Mark Twain), made her debut as a concert singer in Washington, on Jan. 22.

The Dunsmuir quartette gave their second concert of the season at the Fine Arts Building, on Jan. 24, assisted by Mrs. Gustav Hammecher.

Rosa Gitzka and Maudie Powell gave a song and violin recital at Mendelssohn Hall, on Jan. 24.

John Philip Sousa has completed arrangements for a stay of one month in Buffalo during the Summer, when his band will play at the Pan-American Exposition.

The repertoire of the Maurice Grau Opera company at the Metropolitan Opera House last week was as follows: Monday, La Boheme; Wednesday, Don Giovanni; Friday, Tristan and Isolde; Saturday, Tannhauser; and Mendelssohn.

Lillian Nordica gave a recital at Sherry's on Jan. 25.

Avise Boxall gave a large recital at Mendelssohn Hall on Jan. 25, assisted by Gwilym Miles and Bruno S. Hahn.

The Marquis de Sosa, baritone, with Martinus Saveling, pianist, and orchestra, Victor Harris conducting, made his local debut at Carnegie Hall on Jan. 24. The Marquis presented a formidable appearance, being of substantial person and wearing a whole lot of diamonds, and he gave a high calibre of performance.

His peculiar manner of pronouncing words and his exaggerated facial expressions seemed to have no effect on the audience, who were all the more attracted by his powerful voice and his fine technique.

Dr. G. F. Osterman gave a recital at Carnegie Hall on Jan. 24, assisted by Mrs. G. F. Osterman.

Leonard Kipling, of the New York Symphony Orchestra, gave a recital at Carnegie Hall on Jan. 24.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

The headliners are Marlow, Tutten, and Plunkett, in a new burlesque on Romeo and Juliet, others are Mr. and Mrs. Irving Jones, colored comedy duo; Alf Grant, comedian; Mr. and Mrs. Neil Litchfield, in down at Brook Farm; Casey and Le Clair, in The Irish Tenants; Halliday and Quinn, comedians; Emerson and Omega, sketchists; Artie Spencer, serio-comic; Jeanette and Shaw, songwriters; Rickenell and Thropp, modeling in clay and dough; Ted and Lazel, Irish comedians; Milt and Maud Wood, comedy duo; Allen J. Shaw, comic manipulator, and the American vitagraph.

Keith's Union Square.

May De Sousa, assisted by a full orchestra and chorus, sings "Dear Midnight of Love," the song written by "Barth House John," of Chicago. The bill also includes Eva Williams and Joe Tucker, in Skinny's Finish; James O. Barrows, John Lancaster and company, in A Thoroughbred; Press Eldridge, comedian; Smith and Campbell, conversationalists; Ray L. Boyce, mimic; Belle Davis and her pickaninnies; Bonahue and Nichols, acrobatic comedy duo; Raymond and Kurkamp, instrumentalists; Kolb and Bill, German comedians; Davenport Brothers, acrobatic comedians; Ad Carlisle's dogs; the Asbeys, statutory postings; Max Ritter, comedian; the biograph and stereopticon.

Proctor's Twenty-third Street.

The bill embraces Tom Xawn and company in Pat and the Genie; Harry Watson and company in The Two Flats; Mr. and Mrs. Perkins Fisher in The Half-Way House; Naomi Ethardo, direct from Europe, in a hand balancing act; Genaro and Bailey, cake-walkers; three Mascagnos, acrobats; Lew Simmons and Frank White, black face comedians; Claudius and Corbin, banjoists; Gaspard Brothers, Forrester and Floyd, Tom Mack, and the kalatechnoscope.

Proctor's Fifth Avenue.

Al Leech and the three Rosebuds head the bill in Examination Day at School. Others are Florence Reed, daughter of Roland Reed, who makes her debut in a monologue written by George Cohen; Marcel's living has-reliefs and pictures; Mlle. Delbosq, wire act; Ralph Johnstone, cyclist; Max Waldon, female impersonations; Frank Cushman, minstrel; Spencer Kelly, baritone; Maddox and Wayne, comedians; the three Barretts, jugglers; the Goolmans, musicians; May Evans, comedienne, and the kalatechnoscope.

Proctor's Palace, Fifty-eighth Street.

Lillian Burkhart presents, for the first time in New York, her new play, Captain Suzanne. The bill also includes Charles R. Sweet, the burglar musician; Cushman, Holcombe and Curtis, in The New Teacher; Lew Hawkins, jester; Montague and West, musical duo; Hanley, McGowan and Hanley, comedy trio; Gilbert Sarony, comedian; Vera King, comedienne; the kalatechnoscope; Castellan and Hall, and Prouty Brothers.

Proctor's 125th Street.

The entertainers are Clayton White and Marie Stuart in Dicky; Bill and Bill, European grotesques; Carroll Johnson, black face talker; Doherty's poodles; Lizzie E. Raymond, comedienne; Marine Brothers, on the rebounding table; Howard Brothers, banjoists; Hornmann, magician; Trask and Gladden, dancers; Dick and Alice McAvoy, and the kalatechnoscope.

Koster and Waifs.

The bill includes Professor Loris, champion sharpshooter, who shoots at living targets; Clifford and Ruth, comedy duo; Hope Booth, in poses; Sam, Kitty and Clara Morton, comedy trio; Smith and Fuller, musical team; St. George Brothers, bicyclists; Lawrence Crane, magician; Zazell and Vernon, bar comedians; Budd Brothers, comedians; Clemence Sisters, vocalists; the Mimic Four, comedians; Artie Hall, the Georgia Soun shouter; Dixon, Bowers and Dixon, character trio, and the Teozohn Arabs.

New York.

The Giddy Throng is continued. In the olio are Nina Farrington and Henry Bergman, in A Case of Divorce; Henri French, Jane Whitbeck, Laura Bart, Emma Carus, and Ernest Hogan.

Burley and Seamon's.

The bill includes George Fuller Golden, Maud Raymond, George Evans, Alcide Capitaine, Elias and Blinn, Rixford Brothers, McAlle and Daniels, and Rickenell and Watson.

THE BURLESQUE HOUSES.

MINER'S BOWLEY.—W. E. Watson's American Burlesquers are amusing the clientele this week.

LONDON.—Webster's Parisian Widows provide the week's programme.

OLYMPIC.—The Bon Ton Burlesquers are taking care of Harlem for the week.

DEWEY.—Jacobs and Lowry's Merry Maids company is the attraction. The olio includes Emory and Lowry, Ford and Dot West, Sam Rice, Shurtz and Devine, Josie Flynn and others. The living pictures are retained.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—The Nell Gwynn craze has at last reached the vaudeville houses. Last week Fanny Rice presented, for the first time in this city, a one-act play called Nell Gwynn, written by Richard Griffin Morris. The characters introduced are Nell, Charles II and the Duchess of Richmond. The play opens with a scene between Nell and the King. Nell retires to change her costume for a ball, and the Duchess of Richmond enters and pleads with the King for her son's life. The monarch is obdurate and the Duchess departs in tears. Nell overhears her appeal and determines to secure the pardon by trickery. She wheedles the King

into allowing her to impersonate himself for a few moments, and he consents to act as her Prime Minister. After some enjoyable she secures his signature to the pardon, he not suspecting the nature of the paper he is signing, and Nell laughs at his discomfiture as the curtain falls. The sketch is rather interesting, though Mr. Morris has made the mistake of putting some very modern slangy expressions into Nell's mouth. Miss Rice evidently intended that the audience should not forget that Nell was Irish, but she made a very poor attempt at the brogue. About one word in thirty was delivered with a trace of accent, and the rest were in Miss Rice's cheerful, chirpy Yankee tones. Moreover, she is not so lithe and nimble as she was, and the task of skipping around seemed to tell on her considerably. There were moments in her performance, however, when she was mildly amusing. Louis Payne as the King and Eva Kandolph as the Duchess were fair. The scenery was hand some and appropriate, and the costumes, by M. Hermann, were in good taste. Marshall T. Wilder made the laughing hit of the bill with his budget of nonsense. He remained on the stage almost half an hour and kept the audience thoroughly amused. He has added a lot of new material, which, together with his good old standbys, make up an excellent entertainment. Charles Wayne and Anna Caldwell made a hit in the Cuban farce, To Boston on Business. Mr. Wayne is as lively as ever and turns flipdaps upon the slightest provocation. Charlie Case had some new jests about his poor old father, and although Wilder had captured nearly all the laughs, there were enough left over to insure a solid hit for Case who is original and entertaining. Charlie Vance received a warm welcome upon her entrance. This is very unusual at this house, and it shows that Miss Vance must have left a lasting impression on previous visits. She sang a very clever song in her own quiet way, and was repeatedly encored. Techow's cuts and dogs remained for a second week. Carroll Johnson told some of the good old stories and made a fair success. John C. Bowker, assisted by a stereopticon, lectured entertainingly on the Paris Exposition giving his personal experiences. Mr. Bowker has a wonderful command of language and a wild, weird and extremely woolly sense of humor. Here is one of his very best jokes: "I looked up at this building until I got a crick in my neck, and as I was afraid the crick might turn into a river, I moved on." Mr. Bowker tosses off bright remarks of this sort with a nonchalance that is positively amazing. His lecture, apart from the alleged jokes, was decidedly interesting, and enabled the audience to get a pretty fair idea of the Exposition. The views, taken by Mr. Bowker, were very good indeed. Mlle. Lotty, in her suit of pure white flannels, showed her splendid proportions in a series of poses, fantastically illuminated by the stereopticon. Marsh and Surtella, Rickenell, Lovenberg Sisters, Lou Wells, O'Rourke and Burnette, the biograph and stereopticon were also in the bill, which drew very large houses.

TONY PASTOR'S.—Nat M. Willis' name headed an excellent comedy bill. Mr. Willis told of his experiences while he was with The Girl from Up There, and added a few gags which he had not told before, but which were not new. He had one new parody and sang the old ones to the accompaniment of much applause. He wound up with a serious recitation called "All for the Sake of a Woman," written for him by Earle Remington. He recited it very well indeed, but he has such a knack of making an audience laugh that it would be well for him to stick to that line of work and leave the tear-drawing business to others who have no comedy talent. Thomas J. Ryan and Mary Richfield kept the house in a merry way with their skit, The Lunatics' Ball, which they played with great vim and energy. Harry Linton and Lella McIntyre were seen for the first time in a new comedy sketch called An Unloving Lover. It is brisk, lively and up to date, and full of good lines and business. The slender plot deals with a girl who is expecting a visit from the lover of her childhood days, whom she has not seen in fifteen years. An escaped jailbird, named Slick Dick, avoids the police by running into her house, and overhearing her reading a letter from her lover, decides to palm himself off as the expected one. The conversation that ensues is amusing in the extreme, principally because of the way in which it is carried on by the clever young performers, who deliver their lines in such rapid-fire fashion that the audience scarcely gets time to breathe between laughs. Miss McIntyre sang "The Game of Eyes," and used those wonderful orbs of hers to the greatest advantage. She also sang a new baby song that took well. If she will accept a suggestion, she will dress a little more smartly, in order to have a proper contrast with the make-up of her partner. Mr. Linton played very briskly and delivered his lines with good effect. The success of the new act is unquestioned. Belle Stewart, resplendent in a new dress that is very becoming, made a solid hit. She is greatly admired by Pastor's patrons, and knows just how to please them. J. Knox Gavin and Jennie Platt were extremely successful with George Taggart's sketch, The Gypsy Census, which is replete with bright lines and catchy songs. Sophie Burnham's songs were encored. Others in the bill were Hedrix and Proctor, Conway and Reid, the J. C. Serrons, Ada Henry and Henry Frey, in the skit, Capital vs. Labor; the Deaves and their marionettes, Marion and Eugene, the De Muths, and the vitagraph. Business was very large throughout the week.

PROCTOR'S TWENTY-THIRD STREET.—Rose Coghlan, assisted by Louis Massen, repeated the success she scored recently at the Fifth Avenue in Frank A. Ferguson's dramatic sketch, The Ace of Trumps. Joe Welch kept the house in roars with his Hebraic witteisms. The most interesting feature of the bill was the first presentation in this city of a new one-act comedy drama, called How It Ended, produced by Mr. and Mrs. Augustin Neuville. From a scenic point of view the sketch is the most ambitious effort so far attempted in vaudeville. Not less than three complete sets are used, and Mr. Neuville must pay out a good deal of money for excess baggage. The first scene is laid in a hotel room, to which a young country gawk and his bride are shown by the bell-boy. The contrast in the appearance of the man and woman is so striking that no one is surprised when it is made known that she is an adventuress who has pretended to marry the "guy," who has just fallen heir to \$100,000. Her scheme is to get this money away from him and take the first steamer to Europe. She gets him to sign a check for \$9,000, he imagining that the check is made out for \$7, and everything seems to be going her way, when the "guy" begins to suspect things. He finds he has been trapped and takes the woman with her guilt. There is a war of words and a strong situation, at the end of which she slips through the door, looking in

after her. The young man is forced to dive through the transom after her and his money, and this trick brings the first scene to a funny conclusion. The scene changes quickly to a bank. The adventuress has secured the money, and is just about to leave the place when she is placed under arrest by a policeman. Again the scene changes to a picture of a farm. The country lad is seen asleep on a pile of hay, and it is seen that his adventures have been simply a dream. The new sketch is a decided success. While the story has dramatic interest, the lines and situations are nearly all of a comedy character, so that the audience is amused and interested at the same time. Both Mr. and Mrs. Neuville are well suited to their parts, and played with much skill. There are many novel bits of business introduced, and the scenery fills the bill completely. Mr. Neuville deserves credit for his very ambitious attempt and will probably reap his reward, as his new sketch is calculated to please almost any audience. Mlle. Delbosq, in her novel wire act, remained for a second week. Airy perisillage was handed out in large doses by Fields and Ward, and Lew Hawkins joked through his nose amusingly and effectively. Others in the bill were Maddox and Wayne, Lizzie E. Raymond, Spencer Kelly, whose fine baritone voice was heard to advantage; George Mack and Nellie Frobie, the three Barretts, Wood and Ray, the kalatechnoscope, and travel views.

PROCTOR'S FIFTH AVENUE.—M. Jean Marec's art reproductions finished their seventh week of success, and continued to attract approval from those who appreciate the beautiful. Clayton White and Marie Stuart, assisted by Belle D'Arcy, made a big hit in the screaming farcette, Dicky. John W. Albaugh, Jr., assisted by Beth Franklin, Philip Clayton-Greene, and Thomas Slater, renewed his success in his own play, Trenton. Mr. Albaugh was dissatisfied with his place on the bill and closed on Tuesday. Press Eldridge talked and sang. Ralph Johnstone did some wonderful tricks on the wheel. The three Mascagnos proved themselves very clever acrobats. Winona Winters made a pleasing impression, assisted by her father. Montague and West won encores for their smart playing of assorted instruments, and created laughter by their excellent comedy. Will F. Denny's songs, acrobatics by Connors and Beattie, magic by Hornmann, axe-juggling by Gaspard Brothers, parodies by John and Harry Dillon, and paintings by Carl Reinhold, the kalatechnoscope and travel views were the other features of the bill.

PROCTOR'S 125TH STREET.—Lillian Burkhart's A Passing Fancy was as admirable as ever. William H. Gerald's portrayal of Lieut. Gray was many and convincing. The sketch made a hit on its merits. The Streator Zouaves aroused great enthusiasm. Harry Watson's comedy company, in The Two Flats, proved very entertaining. Talbot and Davidson scored heavily. Jess Vernon, the ventriloquist, assisted by his wife, elicited more real laughs than any other act on the bill. The Brownings, Frank Urban, Tom Mack, Losh and Hupp, the Goolmans, and the kalatechnoscope were also on the programme.

PROCTOR'S PALACE.—The Russell Brothers headed the list and kept the house in roars in their new act, A Romance of New Jersey, by George M. Cohen. Al Leech and the three Rosebuds were a close second, in Joseph Hart's skit, Examination Day at School. Mr. Hart's comedy work is above the average. Mr. and Mrs. Perkins Fisher were very amusing in a quiet way in Ezra Kendall's sketch, The Half-Way House. Lew Sully joked and sang in his usual unctuous way, with good results. Jane Whitbeck sang cleverly, and Johnnie Carroll's Irish "bits" were thoroughly appreciated. The bill also included Doherty's poodles, the Brothers Martine, Trask and Gladden, the Helstons, and Puby's kalatechnoscope.

KOSTER AND WAIFS.—Ago Biondi scored a big hit in his one-man play and made his changes so rapidly that the audience was bewildered. Hope Booth, radiantly pretty as ever, made her reappearance in vaudeville in her posing specialty. The spectators manifested their approval by unlimited applause as Miss Booth displayed her figure in the strong calcium light, with very pretty stereopticon effects. Artie Hall, the only original Georgia con-shouter, repeated previous successes and her selections were repeatedly encored. Florence Bindley played her instruments very cleverly and was warmly applauded for her singing and dancing. The Clover Trio sang several well selected songs. Jordan and Crouch proved themselves excellent dancers. Tenley and Simonds rattled off a series of good old jokes in a good-natured way. Dixon, Bowers and Dixon jested and tumbled as amusingly as ever. Edna Murlin, a genuinely clever songstress, who has the advantage of youth and good looks, scored one of the big hits of the bill. She Hassan Ben Ali's Arabs risked their necks in a wonderful exhibition of acrobatics. The four Collins did some very smart dancing and were well received.

BURLEY AND SEAMON'S.—The Four Cohans, in Running for office, were enthusiastically received. John Kernell sprang his gags in his inimitable way. Yorke and Adams' excellent specialty won lots of laughs. Ethel Levey sang her own songs cleverly. The Olympia Quartette were energetic and amusing, and Falke and Seamon were as expert as usual with their musical instruments. Maude Caswell and Arthur Arnold were exceptionally good in their acrobatic act. Ramon and Arno, and Zeno, Carl and Zeno were well received.

NEW YORK.—A new ballet, called The Devil's Dance, arranged by Carl Maritz, was an added feature and scored a decided hit. May Yohe was again unable to appear at several performances of The Giddy Throng, and her place was filled by Emma Carus. The specialists were McAvoy and May, Emma Carus, Toront, Lew Bloom and others.

WEBER AND FIELDS.—Fiddle-Dee-Dee, with its travesties on The Gay Lord Quex and The Royal Family, attracted full houses at every performance.

The Burlesque Houses.

MINER'S BOWLEY.—Murt J. Finck's Big Sensation company moved down from the Eighth Avenue for a prosperous week.

LONDON.—The Little Egypt Burlesquers entertained large audiences.

MINER EIGHTH AVENUE.—The American Burlesquers held the fort last week.

OLYMPIC.—The Oriental Burlesquers diverted the attention of the uptowners.

DEWEY.—Phil Sheridan's City Sports made their first appearance in New York this season and presented a very good bill, including Brandon and Clara, the Magnolia Trio, Craig and Ardell, Mark and Kitty Hart, Kitty Wiley, and the Josselin Trio. The burlesques, Broadway to Peek-In and Perils of a Night, were well received. The living pictures were retained.

KITTY MITCHELL NOT MARRIED.

Kitty Mitchell writes THE MIRROR denying the stories that appeared in several daily papers last week to the effect that she had been married during her engagement in Boston. The comedienne states that the story started in a joke, and the circulation of it has caused her much annoyance. She is still "at liberty" as far as matrimonial engagements are concerned, as she is too busy filling those of a theatrical nature to bother with anything else.

BERNARD IN VAUDEVILLE.

Sam Bernard was booked last week for several weeks in the principal vaudeville houses, including Keith's Fifth and Belmont's, and Shen's Buffalo and Toronto houses. It is said that he will receive \$1,000 a week from Shen and Hyde and Belmont and \$750 a week from Keith. He will remain in vaudeville for the rest of the season and will open with Weber and Fields in September.

SUCCESSFUL PLAYERS.

MR. AND MRS. HARRY THORNE.



MR. AND MRS. HARRY THORNE.

Mr. and Mrs. Harry Thorne, whose pictures appear above, are the clever team who formerly were long and favorably known as Willett and Thorne. Their success in vaudeville has been really remarkable. For years they have been seen in their mirthful comedy skit, An Up-Town Flat. As a laugh-maker it has never been excelled, and the Thornes claim that it has had the longest and most successful run on record of any farce of its kind, and that it is to-day in as great demand as ever. The act is booked, with the exception of two or three weeks, for the entire season. During their off time Mr. and Mrs. Thorne will appear in a new sketch, written especially for them by Maurice Drew, entitled Early Morn.

BACHELORS IN FURN AGAIN.

Very few of the "big acts" in vaudeville have had such a series of misfortunes in the midst of a successful season as the Bachelor Club have gone through. One of the members, playing the part of the Admiral, a moment before reporting for a performance toward the end of the week at Keith's Union Square, some weeks ago, suddenly collapsed, and on removal to his home it was found that a serious surgical operation was immediately necessary. The operation has kept him from work for over three months. A competent performer was at once engaged, but he could be retained but two weeks, former contracts necessitating his withdrawal. Then one of the members insisted upon taking the hooded part, and the act was so shaped that it could be done by the remaining three, with a fourth man for the purpose of harmonizing with their concerted music only. The result was constant annoyance, dissatisfaction and an maristic performance, ending in the permanent withdrawal of the offending member, at a time when a third member was recovering from an attack of rheumatism and incidental crutches, incapacitating him for some weeks. But now, with the return of the original Admiral, the throwing away of crutches, the engagement of a thoroughly competent man, and rehearsals under the direction of the author, the boys seem to have a firmer hold upon popularity and managers' good will than ever, and are winning praises for having even a stronger act than before their strangely enforced disbandment.

NEUVILLE'S CHAPTER OF ACCIDENTS.

Augustin Neuville, who with his wife produced his new act at Proctor's last week, says he will change the title of How It Ended if he continues to meet with accidents. During the short run of this act he almost cut the top of his thumb off while opening a champagne bottle; his ear drum was broken from a slap he receives from his wife during the action of the play; he has a lump on his head the size of an apple, caused by one of the drops striking him during the transformation, and his finish nearly came while he was making his sensational escape through the transom. The transom fell and caught his foot, suspending him head downward, and he was extricated with difficulty. Mr. Neuville says he will change the title to My Finish if these little troubles continue.

AN ESSAY ON VAUDEVILLE.

Norman Hapgood has an article in the February Cosmopolitan, entitled "The Life of a Vaudeville Artist." Mr. Hapgood displays a very limited knowledge of the facts and fancies of the women who make a living on the vaudeville stage, and his essay deals more with the morals of actresses than with the subject he is supposed to have in hand. The illustrations, by Archie Gunn, have nothing to do with genuine vaudeville. Several of them are sketches of chorus girls in Weber and Fields' Music Hall, and there is not a real typical female vaudeville in the lot. The last picture will appeal strongly to the "rube" readers of the magazine. It shows what purports to be a "vaudeville artist" at supper with a callow youth, who is filling her glass with champagne.

THE DEWEY LICENSE.

Corporation Counsel Whelan has a knotty problem on his hands, as he has been called upon by the Police Commissioners to give an opinion on the question of the Dewey Theatre license.

The New York Sabbath Committee won its case against the theatre several weeks ago, but the license which the committee sought to have revoked had expired, and a new one had been issued. The committee appealed to the Police Board to revoke the new license. It appears that Timothy D. Sullivan and George Kraus some time ago transferred their license to another Sullivan and another Kraus, and the Corporation Counsel will have to decide whether it is the duty of the Police Board to revoke the license under the peculiar circumstances, or not.

MANAGERS MEET IN CHICAGO.

The members of the Association of Vaudeville Managers met in Chicago last week and discussed important matters. E. F. Albee, in conversation with a Muncie man yesterday, said that every thing had passed off smoothly and that much business had been transacted that will tend to the strengthening of the association.

ANOTHER DEBUTANTE.

Margaret Bronson, a niece of Bronson Howard, the playwright, will soon make her debut in vaudeville, in a sketch written by Kitty Maloney, formerly with Booth and Barrett. Miss Maloney will also play a part in the sketch, which has a cast of three people.

SOMETHING UNUSUAL.

Eckert and Berg, a big comedian and a dainty little songstress, both with good voices, something unusual, and a beautiful stage setting with electric effects, were heartily received. The piano playing and imitations by Mr. Eckert were the best ever heard here. Richmond Times, Jan. 22, 1901.

VAUDEVILLE

VAUDEVILLE

VAUDEVILLE

VAUDEVILLE

"You certainly have them all beat out,"

"Simply great," "Never saw anything like it," "So different from all other dramatic acts," "It is jammed full of strong situations," "A pretty story and so consistent," "Never saw an act where they cry, laugh and applaud at the same time," "It is indeed a novelty," "The scenery and transformations are a knockout," "Nothing like it in vaudeville." These are a few of the expressions heard during the run of

Mr. and Mrs. Augustin Neuville and Co.

In their Great Scenic Production of

HOW IT ENDED.

NOW BOOKING.

Address JOSEPH F. VION, 42 W. 30th Street, New York.

The Rural Stars,
DANNY MANN, ARTHUR EARLE AND DOLLY MANN
NEW HAMPSHIRE FOLKS.

In a brand new ALL COMEDY ACT. A scream from start to finish. Real Characters. Real Rural. Real Songs, Rural Dancing. A Warm Opening. A Hot Finish. Nothing like it in Vaudeville.

HIRAM, HANK and MANDY.

All Agents, and White Rats of America, will represent this act.

Note: Having joined hands with Mr. Arthur Earle (late of the American Comedy Co.) we are prepared to give you the brightest, best and most original rural act of the 20th Century.

DAN and DOLLY MANN, and ARTHUR EARLE.

HARRY WALTERS

THE HEBRAIC COMEDIAN.

A guaranteed success throughout the South. Coming here soon. Open for dates April 28, 1901.

En route, Terry McGovern's Bowery After Dark Co., or Dramatic Mirror.

CLARICE VANCE,
The Southern Singer.

This week,
SHEA'S THEATRE,
Buffalo, N. Y.

Address me personally, as per route.

George Fuller Golden
FOUNDER
OF THE WHITE RATS OF AMERICA.

WINTON and McGINTY

Re-engaged everywhere. Why? Because it's something new in America. Best wishes to McGinty and self for a prosperous New Year. Brooklyn Music Hall, Novelties and Keith Circuit to follow.

DANGER!

With Great Lafayette Show.

STINE & EVANS

Presenting WANTED, A DIVORCE.

By JIM. J. GORHAM, Esq.

"There is but one."

ETTA BUTLER

"The only American Divorc."

So say the leading critics.

JIMMIE BARRY

Burke and Chase Vaudeville Co., as per route.

This week—Wonderland Theatre, Detroit, Mich.

ARTHUR J. LAMB

Author of some of the season's greatest successes in Songs and Sketches.

520 Chicago Opera House Bldg., Chicago.

SIDMAN
"YORK STATE FOLKS."
"Course I may be sort o' biased,
But I allus have contended,
That the middle part o' York State
'S where the Lord at first intended
Plantin' Eden."
—Charles Newton Hood.

SPRING OF 1901—BIG PRODUCTION.

VIOLET DALE

"A young artiste who won immediate recognition, deservedly, too, was Miss Violet Dale, who sang and danced most delightfully. Miss Dale wore a gown of novel design and attractiveness and looked charming."—Philadelphia Inquirer, Dec. 11.

LONDON "MUSIC HALL,"

The Grand English Vaudeville Paper—Weekly. 401 STRAND, W. C.

George W. Monroe
IN VAUDEVILLE.

Address Robt. GRAU, care St. James Building, New York.

MR. AND MRS. JOE KEATON
THE MAN WITH THE TABLE.

Assisted by LITTLE OTTER, the smallest comedian in the business comedy creation in Vaudeville, introducing eccentric, acrobatic, grotesque comedy, dancing and singing, concluding with the funniest routine of Table and Chair comedy before the public to-day. Would sign with any reliable show for season 1901. All time open commencing April 15. Vacation address: 623 1/2 Street, Perry, Oklahoma.

MR. and MRS. GENE HUGHES

A MATRIMONIAL SUBSTITUTE.
OPEN TIME, APRIL 22 AND LATER.

Address care White Rats of America.

DOLAN AND LENHARR

In a repertory of established successes:

A HIGH-TONED BURGLAR, THE NEW COMER, Etc.

JOSEPH HART
AND
CARRIE DEMAR

ARTIE THE ORIGINAL

HALL Georgia Coon Shouter
KOSTER & DIAL'S—THIS WEEK.

ESMONDE
IN VAUDEVILLE

Presenting Bill Toddle's Reception

FRED NIBLO

"The American Humorist,"

"To Monologue right, Keep at it day and night; Sever for a moment can you shirk." "It seems enough To tell a lot of 'stuff,' But 'it's the brain behind the tongue that does the work.'"

"JESS" DANDY

I have the weeks of May 20th and 25th, and June 10th, open. Keith management having cancelled same. Would like to fill with stout-hearted managers who do not find it necessary to fight opposition through the performer. "Hail ye the King"

All Agents and White Rats of America

"JESS" DANDY, Tremont, N. Y. City.

JOSEPHINE

GASSMAN

Jan. 28, Poli's, New Haven.

Worcester Gazette, Jan. 22, 1901.
BARRY GORE AND GASSMAN.
These the headliners at the Park this week. With Maurice Barrymore and Josephine Gassman both at the Park this week, the bill is an unusually attractive one. Yesterday afternoon and last evening they drew large audiences. Josephine Gassman was at the Park a year ago, with her pluck and the success she scored then was overshadowed by the hit she made yesterday. The pluckiness were doing something all the time to please the audience, and with Miss Gassman's singing, make about the strongest act on the bill.

THORNE
Formerly WILLETT AND THORNE.
ANOTHER big howling success last week at the Grand Opera House, Philadelphia, Pa., in our everlasting fun creator,
AN UP-TOWN FLAT.
It was one continuous roar from start to finish.



NEWELL and NIBLO

Presenting their own original musical novelty.

THE ELECTRIC ROSES.

THE 4 HILLS

Hanlon's VOYAGE EN SUISSE CO. En route.

10th Week. Havlin's Theatre, St. Louis, Mo.

Feb. 1 and week—Grand Opera House, Kansas City, Mo.

Home address: 2205 E. 11th St., N. Y. City.

DIED.

The actor Edgar, of Dublin, Ireland, who was removed to a hotel, where he died.

P. Welch, father of Harry N. Welch of White Plains, died at his home in Brooklyn, N. Y., on Jan. 20. The comedian received news of his father's death just as he was about to begin a performance in which he had actually appeared, hastening immediately afterward to Brooklyn, where funeral services were held on Jan. 21.

Henry P. Ackert, an old manager, died at the Post Graduate Hospital, in this city, on Jan. 24, of heart disease. He had been ill in the care of the Actors' Fund for several months, and the remains were taken to the Ford plot in the Cemetery of the Evergreen, in East Boston.

Amelia Hedden, a member of the Swedish Ladies' Quartette, this season with the Olson, died after a short illness at Visalia, Cal., on Jan. 19. The remains will be taken to Chicago to be buried by her sister, Stephanie Benson.

Coleman Alfred N. Proctor, brother of the late Joseph Proctor, died at his home, 188 Boston, Mass., on Jan. 24, aged seventy-eight years. He was a Civil war veteran and a veteran of the Mexican and Civil wars.

Sophia Greene, the wife of the late Dr. William Charles T. Greene of St. Louis, Mo., Marinette, Wis., died Jan. 15 of heart failure. Mrs. Greene had been in charge of the hospital at Marinette, and she died there.

Simon Hessler, musical director of the Grand Street Opera House, Philadelphia, Pa., died here on Jan. 25, aged sixty-nine years. He was born in Germany and came to this country in 1848.

James W. Gibbons, a well-known minstrel performer, died at his home in Hartford, Conn., on Sunday last. He contracted pneumonia two weeks ago while playing at Newburgh, N. Y.

Charles W. Perkins, manager of the Springfield, Mass., Bill Posting Company and well known to the theatrical people, died in that city of pneumonia Jan. 26.

John H. Ely, father of J. Frank Ely and Edgar Atchison Ely, died on Jan. 24, in Nogata, Ariz., aged six.

Shirlock A. Wilcox died at Columbus, O., Jan. 21, of pneumonia, aged thirty years. He was formerly a member of the Valentine Stock company.

Mrs. William P. Jones, mother of Mrs. Emily Chubb, of Chaguanig, Cushing died at Pine Hill, N. Y., on Jan. 27.

Sam Hagine founder of Sam Hagine's Minstrels, died recently in England.

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AGNES BURROUGHS IN EAST LYNN.

Agnes Burroughs is noting the third year, Lady Fairchild and Madame Vane, in a new version of East Lynne, and meeting with success. Her business has exceeded the highest expectations of her managers, G. W. Faxon and Henry Sellers. In the East, where she is now playing, her audiences have been large and appreciative. She will shortly start on a Western tour, supported by a good company. Mr. Sellers travels with the company, while Mr. Faxon is in New York looking after the booking.

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PRINROSE AND DOCKSTADER'S MINSTRELS.

Prinrose and Dockstader have just finished a tour of the Pacific Coast, where they appeared to packed houses. The company is now on tour through Texas, being the sixth minstrel organization that has visited that section, and their good business continues. Satisfaction is expressed with the entertainment offered. It is not an uncommon thing to compel the orchestra to move on the stage to get all available seating capacity for paid admissions.

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LAVINIA SHANNON AS NELL GWYNNE.

The unusual success of Lavinia Shannon as Nell Gwynne suggested by the statement of THE MINNIE correspondent at Kansas City that she took the town by storm is described in the advertising columns of THE MINNIE this week.

◆◆◆

Married.

Ewing-Florio-Rena—Earl G. Ewing and Edna Marie de Florio-Rena at Denver, Col., Jan. 19.

Hall-Torretti—Oliver Westcott Hall and Madeleine Gabrielle Torretti, in New York city, on Jan. 22.

Kyle-Langford—Olin Kyle and Christine Langford, in New York city, on Jan. 22.

Varnish-Sartella—At New York city, on Jan. 24.

Edward Marsh and Rose Sartella.

Martin-Widdowson—Charles K. Martin and Grace M. Whitcomb, at Erie, Pa., Jan. 10.

Bonitz-N. W. Miller—A. Fredrick G. Sullivan and Lida M. Miller, in Pittsburgh, Pa., on Jan. 22.

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Died.

Ackert—Henry P. Ackert, in New York city, Jan. 24, of heart disease.

Bradford—Mrs. Mary Bradford, mother of Walter Bradford, in New York city, on Jan. 25, aged 62 years.

Burke—Mary Burke, in Brooklyn, N. Y., on Jan. 24, aged 86 years.

Cotton—C. C. Cotton, burned to death at Kenawee, Ill., Jan. 20.

Crane—Edmund J. Crane, at Pittsfield, Ill., on Jan. 19.

Ely—At Nogata, Ariz., on Jan. 24, John E. Ely.

Gibbons—At Hartford, Conn., on Jan. 27, of pneumonia, James M. Gibbons.

Greene—Sophia Greene, at Marinette, Wis., Jan. 15, of heart failure.

Hassler—Simon Hessler, in Philadelphia, Pa., on Jan. 25, aged 69 years.

Hedden—Amelia Hedden, at Visalia, Cal., on Jan. 19, of heart failure.

Jones—Mrs. William P. Jones, mother of Mrs. Bartley Cushing (Margaret Cushing), at Pine Hill, N. Y., on Jan. 27.

Leavitt—Ben Leavitt, at Paterson, N. J., on Jan. 25, of typhoid pneumonia, aged 49 years.

Morgan—Edwin Morgan, student (Virginia Stuart) in New York city, Jan. 22.

Perkins—Charles W. Perkins, at Springfield, Mass., Jan. 21, of pneumonia.

Proctor—Coleman Alfred N. Proctor, brother of the late Joseph Proctor, at East Boston, Mass., on Jan. 24, aged 78 years.

Ritchie—In London, England, on Jan. 24, La Esik Ritchie, widow of wife of W. E. Ritchie.

Robertson—Wm. B. Robertson, in New York city, on Jan. 18, of consumption.

Simmons—At Woodhaven, L. I., on Jan. 22, John A. Simmons.

Stanton—Edmund Courland Stanton at Bourne, England, Jan. 20, aged 46 years.

Verdi—Giuseppe Fortunio Francis Verdi, in Milan, Italy, on Jan. 27, of paralysis, aged 87 years.

Welch—P. Welch, father of Harry N. Welch, at Brooklyn, N. Y., on Jan. 20.

Wilcox—Shirlock A. Wilcox, at Columbus, O., Jan. 21, aged 30 years, of pneumonia.

◆◆◆

HOODS WHO

became Rejuvenated and Strengthened

and is now headed by

LEY AND MURPHY

All Hoodos Removed.

A Real Show Now.

F. W. STARR

SPOTS OF WIT AND HUMOR

As told by EZRA KENDALL

(By mail, 25c.)

No. 100, 2nd Ave., Mt. Vernon, N. Y.

FURNISHED FLATS.—Light, clean, fully furnished flats for housekeeping, linen, dishes, everything reasonable. AKEHEIST, 221 West 43rd street, New York.

RHEUMATISM and GRIP positively cured. Immediate relief and permanent cure guaranteed. S. R. MONTAGUE convinces.

BOOKS, 100 West 43rd St., New York.

FOR SALE.

Russian Engine Caps and Nut. Caps 20 inches deep, 6 inches round. Perfect. New. Cost \$4.00, sell \$7.50.

W. W. MUNSON offers

DIVORCES.—Absolute divorces obtained in Pennsylvania upon the grounds of desertion, cruel treatment and drunkenness, which will allow each party to marry without consultation free. E. R. W. SEARLE, Southampton, Pa.

DIVORCE SPECIALIST. All matrimonial cases handled. Law Practice. Consultations at my residence or office.

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1125 Broadway, corner of Canal, N. Y. City.

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BLOOD PURIFIER. 15 POINTS A MONTH
NO PILLS OR DRUGS. No KIDNEY. Sufferer From
Acids. CHAMBERLAIN'S
LIVER & KIDNEY PILLS.
Sold at St. Louis, Mo.

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Late with Undermining 'Testing'

After April 1st.
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EWENLE AND SOUDJETTE

Grand Opera House, New Orleans, La.

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The Bostonians, Season 1900-1901

With ROBERT MANTELL.

CHARLES D. HERMAN

LEADING: SUPPORT TO

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SADIE CONNOLLY

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NELLIE YALE

LISLE LEIGH

LEADING WOMAN.
INVITES OFFERS.
Stock or Combination. Address Bureau.

A CRAZY GUY

Blanche Moulton

LEADING WOMAN. 24 SEASON
BECAUSE SHE LOVED HIM SO

WILL J. DOROTHY
IRVIN

NEW GUESTY'S THEATRE, SYDNEY, N.S.W.

A black and white photograph of a gel electrophoresis result. It shows a single horizontal lane with a single, dark, horizontal band of DNA. The band is positioned approximately in the middle of the lane. The background is light gray.

WYOMING.

CANADA

WEST VIRGINIA

UTAH.

VERMONT.

WISCONSIN.

ALABAMA**KANSAS**

EDAFIO

ILLINOIS

INTRODUCTION

SYDNEY 9.3 0

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

LAVINIA SHANNON, as Nell Gwynn,

takes the town by storm."—(Ct. N.Y. Dramat. Mirror.

There is no word, for the record, that Nell Gwynn, which she has played for the past two weeks, but what she has done in the part by any means. Miss Shannon has been one of the most charming of the present stage. The lines are kind in their delivery, and the freedom of the historic costume and the center of the stage of the actor's companions of the old days. Miss Shannon invests this scene, and that where she generously tries to save Sir Roger, with the characteristic charm of her own winning personality. No more delightful bit of comedy could be conceived than Miss Shannon's masquerade as Lord Jeffries, and this is one of the hits of her performance. She closes the play in a whirlwind of triumph and there's an end to Nell Gwynn.

Miss Shannon's debut was peculiarly trying. She had to be compared with two leading women. Her success was imperative. It has proved unqualified. Her acting is a revelation of thoroughness and versatility. Any part may be trusted to her finished art. She came here with a general reputation as a finished actress. Under specially trying circumstances she made her first appearance in a part which she had never assumed and made an instant and unexpected hit. Her Nell Gwynn is one of the most charming creations which have been presented upon the local stage, and if the promise held out in that delightful performance is fulfilled, there is a long and unqualified trail in store for the patrons of the Woodward Stock company.

As an investment Miss Shannon has already proved profitable, and as a public favorite her position has become immediately secure.

From the Kansas City "Journal."

ness which makes one forget that she is the king's favorite, she can't help loving such a Nell and entirely forgiving Charles Rex for doing the same. Who could help it?

What a roistering, breezy abandon there is in the Nell of the first act, the Nell of the streets and the pit, a female grin and the bubbling actress. No more charming bit of acting has been done in Kansas City than the impudently whimsical scene with the king, who is unknown to her. Then the warm womanliness of the second act, with the gracious friendship for the actor's companions of the old days. Miss Shannon invests this scene, and that where she generously tries to save Sir Roger, with the characteristic charm of her own winning personality. No more delightful bit of comedy could be conceived than Miss Shannon's masquerade as Lord Jeffries, and this is one of the hits of her performance. She closes the play in a whirlwind of triumph and there's an end to Nell Gwynn.

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As an investment Miss Shannon has already proved profitable, and as a public favorite her position has become immediately secure.

From the Kansas City "Journal."

Frederick G. Berger

PRESENTS

FRANK KEEMAN**Eleanor Franklin**Season 1899-1900 Ketchy-Shannon Co.
FEATURED IN SARDOT'S FEDORA 1900-1901.

Address Mirror Office.

THEODORE ROBERTS"CANBY, THE RANCHMAN, in ARIZONA."
AT LIBERTY

Address, The Lamb, 70 W. 34th St., Actors' Society, or Agents.

JANE KENNARK

LEADING WOMAN—ARIZONA—HERALD SQUARE THEATRE, N. Y.

It is a thankless part at best, but last night Miss Kennark handled it with so much womanliness and distinction that her performance was one of the successes of the night. She plays without a shadow of affectation and it is a long time since a stranger has won metropolitan spurs by such delightful and legitimate work. — *John Davies in Evening Sun*, Sept. 21, 1900.

Estrella, a role that could easily be spoiled by overacting, was given with artistic repression of any such tendency by Miss Jane Kennark. — *New York Herald*, Sept. 21, 1900.

Clara Coleman

COMEDIENNE.

Address Mirror.

Sedley Brown**AT LIBERTY.**

Dramatic Director for three years at Columbia Theatre, Newark.

Beatrice Norman

LEADING WOMAN.

"A STRANGER IN A STRANGE LAND."

AL PHILLIPS—AGNES CARLTON

LEAD

With MR. DANIEL SULLY in
The Parish Priest.

MAN'S ENEMY CO.

Permanent address, Actors' Society.

Eastern HUMAN HEARTS.

Western HUMAN HEARTS.

E. LAURENCE LEE

GENERAL STAGE DIRECTOR W. E. NANEVILLE'S ATTRACTIONS.

At Present, BUD GORDON in THE VILLAGE PARSON.

LAVINIA SHANNON

LEADING LADY.

WOODWARD STOCK COMPANY, NEW AUDITORIUM, KANSAS CITY, MO.

Season 1900-1901

Address New Amsterdam Hotel, N. Y.

Flora Fairchild

MAVIS CLAIRE in W. A. Brady's SORROWS OF SATAN (Eastern).

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DISENGAGED.

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VALERIE BERGERE

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MADAM BUTTERFLY.
CURA in NAUGHTY ANTHONY.

Under the direction of Mr. David Belasco.

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A SUCCESS IN A POOR RELATION

FREDERICK G. BERGER, Mgr.

Cora H. Williams

COMEDIENNE.

Address Mirror.

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LEADING MAN.

Forepaugh's Theatre Stock, Philadelphia.

ELEANOR BARRY

At Liberty for balance of the season.

Address Mirror.

J. MOY BENNETT AND MYRA COLLINS

LEADING JUVENILE.

WITH THE TIDE OF LIFE CO.

In Liberty.

SOBRIETIES or INGENUITY.

THE TIDE OF LIFE—Miss Myra Collins works up the soubrette part of JEL with energy tempered with discretion. — *Detroit Free Press*, Jan. 7, 1901.

"One of the best characters was that played by J. Moy Bennett, as Richard Stoddard, Captain of the ship 'Kith, Hurley.'" — *Kansas City Times*, Nov. 19, 1900.

LILLIAN LAWRENCE

FOURTH YEAR—LEADING WOMAN. Castle Square Theatre, Boston, Mass.

PAUL KAUER—Miss Lawrence found in the character of Blanche, the loving and devoted wife of Paul Kauer, whose struggles and sufferings take so prominent a part in the action of the play, excellent opportunities for her widely varied dramatic aptitudes, and she rose to the situations of her several scenes with admirable success and commanded the applause of her audience by the strength and finish of her dramatic action.

HARRY CORSON CLARKE

Starring in "WHAT DID TONKINS DO?"

MR. and MRS. E. R. SPENCER (Isabel Peagra)

Featured with FREDERICK WARDE.

Under the direction of CLARENCE H. BRUNE, 1401 Broadway. Season 1900-1901.

ESTHER LYON

LEADS.

MEFFERT-EAGLE STOCK CO., LOUISVILLE, KY.

THOS. J. KEOGH

LEADING COMEDIAN.

American Theatre Stock Co.

DEN S. MEARS—EDA MARLEY

LEADING JUVENILE.

American Theatre Stock Co., New York City.

At Liberty.

HEAVEN or CHARACTERS.

Closed Dec. 6 in Pappen in Quo Vadis.

Care Mirror.

Bertha Creighton

LEADING WOMAN—DENMAN AND SWEETEN STOCK CO. GINNARD AVE. THEATRE, PHILA. PA.

AS L'ARLEON—I don't know when I have enjoyed a performance more than I did that of Miss Creighton, as the Duke de Reichstadt in L'Arleon, the son of Napoleon, which has crowded the Ginnard Ave. Theatre this week. I know that Miss Creighton is a charming actress. I have been convinced on that point on more than one occasion, but I did not expect to see her give the character of the unfortunate Duke such an effective interpretation. The opening scene was so charmingly acted that the audience recognized Miss Creighton's efforts as well-deserved and enthusiastically applauded. A still stronger contrast was the death scene in the last act, and it served to make Miss Creighton's conception of the character a complete artistic triumph. — *Phila. Record*, in The Sun.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PAUL BOARDMAN

AT LIBERTY after Feb. 2.

Having terminated my engagement with "Who is Who Company," at liberty for immediate engagement.

ECCENTRIC COMEDY ROLES, also DIALECT CHARACTERS.

SING and DANCE.

Road or Vaudeville.

Permanent Address, 4708 10TH ST. OF AMERICA, New York.

EVA TAYLOR

Leading Woman.

Address Mirror.

THE GREAT DIAMOND ROBBERY. In Maria Buford, a modern Lucretia, Eva Taylor has a part that, stripped of its graces, is very repellent, but it possesses a certain fascination which this versatile actress easily reflects.—*Evening Wisconsin*.**JOHN WALDRON**

LEADING MAN.

NOTE—Mr. Waldron as Ira Bessley played the part with consummate skill and artistic finish that left nothing to be desired. His boundless love and self-sacrificing devotion were shown with unerring art. It was truly a finished piece of work and Mr. Waldron deserves the highest praise for his conception and portrayal.—*New York Daily Mail*, Jan. 26.

NEW CENTURY STAGE, NEWARK, N. J.

EDMUND BREESE

WITH CASTLE SQUARE THEATRE CO., BOSTON, MASS.

PAUL KATVAE—Mr. Edmund Brees, as the Marquis de Vaux, accentuated the strong character drawn by the author by an exhibition of masterly dramatic instinct that gave a realism to his scenes which won him many rounds of applause.—*Boston Herald*, Jan. 1.Edmund Brees gave a thrillingly realistic impersonation as Marquis de Vaux.—*Boston Post*, Jan. 1.**META MAYNARD**

LEADS.

Vaudeville Stock Co., Toronto, Can.

As PARTHENIA.

Miss Maynard, since her debut here in Ingomar, has steadily grown; even the most conventional roles that she has played have been marked by a certain gracious sweetness; her Juliet was finely uttered, and at all times picturesque; but her Marguerite Gautier is a much finer performance.—*Toronto Mail and Empire*.**NICK LONG—IDALENE COTTON**

EN ROUTE IN VAUDEVILLE.

Address, N. Y. DRAMATIC MIRROR.

AT LIBERTY.

AGNES ROSE LANE

Address Mirror, or Agents.

James F. Kelly and Dorothy Kent

Playing the comedy roles and introducing specialty with Chas. E. Wacey's new play, AN AFRICAN KING.

MAUDE ODELL, LEADING WOMAN, Baldwin-Webster Stock Co., Grand Opera House, New Orleans, La.

CINCINNATI—Maude Odell, the new leading lady of the Baldwin-Webster stock, made her debut with this evening's organization of the Grand opera house yesterday in the role of Carmen. Her audience displayed approval so spontaneous and sincere that her success in New Orleans cannot be doubted. It was to have been expected that she would succeed. She came to her new field of artistic effort with a long, unbroken line of successes behind her. She came with her name already established in the theatrical centres of the country, and with an enviable reputation here already made. Or she has appeared here not once, but several times, and on each appearance has added new friends. As Carmen she is thoroughly at home. Her bold type of beauty, her little grace, and her great flashing eyes fit her well to depict the tempestuous love and the innate faithfulness of the whirling Spanish waltz created by Prosper Merimee in his matchless story, which has been so often sung. She lives the part as she looks it. Her love glows white hot. Her disdain withers. Her indifference maddens the men with whose hearts she toys.—*Programme*, New Orleans, Jan. 14, 1901.**DAISY LOVERING, Milwaukee, Academy**

Wisconsin—She invests it with an incontestable charm, etc. (4 lines).

Journal—Miss Lovering supplied the atmosphere, wove the spell, and this strange, tender, passionate, loving girl of hers will leave a lasting mark on the memory of all who saw her, etc. (4 lines).

News—The performance last night was essentially a personal triumph for Daisy Lovering, etc. (4 lines).

Scout—As Jane Eyre, demonstrated that she is an emotional actress of rare talent, etc. (4 lines).

JANE EYRE.

LOUISE MONTROSE

Phila. Item.

Louise Montrose, a very pretty girl of the Edna May type—though her talents seem to exceed Miss May's—has a number of songs and dances that take well.

Phila. Record.

Miss Montrose did a specialty that is particularly worthy of mention, and she well deserved the plaudits of the audience, which were unstintingly given.

P. C. FOY

The Natural Irish Comedian.

At Liberty after January 26.

Address care Mirror, or en route, Ladder of Life Co., Hoboken, N. J., 22-23; Plainfield, 21; Atlantic City, 25-26.

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